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APOLLO



1952

the Magazine of the Arts for

CONNOISSEURS AND COLLECTORS

LONDON

NEW YORK



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CURRENT SHOWS AND COMMENTS

THE GIFT HORSE

BY
PERSPEX



THE MILKMAID. By CUVP.

From the Exhibition of Dutch and Flemish Masters at Slatter's Gallery.

PERSPEX's choice for the picture of the Month.

ONE of the most interesting and important exhibitions of the month has been that held at the Tate Gallery under the title of "Seventeen Collectors." Interesting because the pictures were the private purchases (or at least possessions) of the members of the executive committee of the Contemporary Art Society, and thereby an index to their personal taste; important because this society—so admirable in many respects as patron of artists and generous giver to our public galleries and museums—is by that token a very powerful factor in the conditioning of public taste. Its method is to give one of these committee members each year a free hand to choose the pictures upon which the quite considerable annual income shall be spent. Excellent; but at some risk of sounding churlish one would point out that it has its dangers. For "contemporary" tends to be the word of power, with a connotation not of time but of style which belongs to the definitely "advanced." And where is the gallery director who will dare to look so promising a gift horse in the mouth? So, in fact, the Contemporary Art Society becomes another potent factor in the conditioning of the public to accept this ultra-modern art rather than the contemporary traditional.

At first sight, since the pictures and sculpture are gifts, there seems nothing against this; but it has to be remembered that the giving is not entirely one-way traffic. The galleries also give precious wall space and sponsorship when they accept these works. Most experienced curators and directors know that their problem is not to fill their walls, but to fill them with the right things. They become experts in the diplomatic rejection of bequests of great-uncle William's collection of Victorian "Kiss Mammies." But what about great-nephew William's Neo-Elizabethan Frying Pans?

That is the essence of the problem. The Contemporary Art Society is devoted to the latest thing; and we may assume that anyone concerned with less "advanced" work would be extremely unlikely to find himself elected a member of the executive committee. Nor will the director who might tactfully refuse the executors of great-uncle William be so free to offend this powerful patron. It is true that all those who join the Society know that their subscriptions will be used for the purchase of this kind of work; that the galleries and museums look to the C.A.S. for this kind of gift; that artists in this genre and dealers in modernism have cause to be grateful for a sustained and daring experiment in patronage; and that the public are thus given opportunities of seeing and through their public art galleries "possessing" these works. In face of such a phalanx of excellencies one hesitates before raising the doubt on the universal benefaction. Yet everything depends upon the value of the art itself.

This exhibition at the Tate was therefore of more than ordinary interest. A section of the space was allotted to each collector and he was permitted to arrange his own hanging. To illustrate the point I have been making: immediately inside the entrance in the space allotted to E. C. Gregory one was confronted by a lump of plaster almost completely amorphous, meaningless, and utterly repulsive, showing no sense of craftsmanship, design, nor anything else. It was called "Form" presumably because it had none in any conceivable aesthetic sense. Mr. Gregory, we are led to believe, likes this—buys it or accepts it as a gift from the artist. If in his year of power he is going to buy such sculpture, and the C.A.S. is going to give it to a public gallery which cannot afford to offend the Society by rejecting it, I would assert that this is a disservice to everybody except the artist.



Drawing by Francis Towne.
From the Exhibition of Early English Water-Colours at Spinks.

There is the danger at its most blatant, and naturally those who are most committed to this "advanced" work will inevitably use their power for its propaganda. Howard Bliss, who is now wedded to abstract art, got a wonderful press by hanging two works on their sides; the artist protested mildly (also in the press); Mr. Bliss replied; and a good time was had by all. Except by those of us who believe that art is not really helped by these high jinks.

In dwelling on these extreme examples I would not imply that there were not fine works chosen by these collectors, nor that they were all of this degree of modernism. There were lovely Sickerts, Johns, Paul Nash water-colours, works by the Camden Town men including some typical things by Charles Ginner whose recent death is a loss to art, and a wealth of French Impressionist paintings. Now and again there was the evidence of a very consistent taste as, for instance, in the five works chosen by Villon, Cavaillès and Maurice Estève by Eardley Knollys. Sometimes, as with the contribution of Sir Edward Marsh, or that of Edward le Bas, there seemed much less enthusiasm for the ultra-modernists. The exhibits were, on the whole, on the small side as one would expect, for purses and private wall-space are not what they were in the spacious Edwardian days. I left feeling that there was room for a Not-so-Contemporary Art Society; or at least one which was contemporary in the true sense of that word.

The choice there to which I have referred of Villon's pictures takes us to the Lefevre Gallery where the current show is of work by this veteran French artist. Here is an instance of a modernist who commands the utmost respect because of the quality of eye and mind and hand. Colour, design, intellectual idea and an analysis of form which while

it verges upon abstraction always has real significance. Villon is now seventy-seven. He was a pioneer non-representational artist, a Cubist who worked out his own method of translating nature into interwoven, usually triangular shapes. At the Lefevre we can watch the development of that technique from "Les Hâleurs" of 1908 to his most recent and the latest explorations of these receding planes. Save in rare instances there is a reference back to nature. It is Villon's sensuously beautiful colour—that consistent light-toned, warm palette of pink, lilac, pale yellows and greens—which dominates his work. There are moments when it is a little too cloying, too reminiscent of cream fondants; but that is a fault easily forgiven in our age of so much drab paint and dirty shadows.

At the near end of French painting five new men, younger than Villon by approximately half a century, have been given an exhibition at the Arcade Gallery. They are a refreshing reaction from the current Parisian vogue for saying exactly nothing, being fundamentally "Realists" and reminiscent, if at all, of Courbet. They have the courage to paint large (too large for proper exhibition at the intimate Arcade Gallery though we should be thankful to that Gallery for the introduction). In these life-sized figure studies, nudes, and other "reflections of life, not of chimerical speculations" (to quote their avowed aims), there is a certain coarseness as though, like Courbet himself, they were deliberately eschewing idealism; but there is vigour and refreshing earthiness. For my personal taste I enjoyed the smaller and more delicate work of Michel de Gallard whose pictures of houses, one finely drawn Still Life and one portrait study, "Small Boy," were delightfully cool and attractive. These men—Simone Dat, de Gallard, Roger Grand, Paul Rebeyrolle, and Michel Thompson—should be watched. At least they have the courage to side-step the current fashion.

A little flutter has been caused by another young artist who sounded a blast against the walls of the citadel of L'Ecole de Paris, George Warner Allen, who has had a show at the Walker Gallery wherein he claims to be flouting fashions and seeking the means and methods of the Old Masters. One can admire the aim, and even the scholarliness of his research; but I would confess that I did not feel that he was yet ready to make his challenge. The Pre-Raphaelite detail, the literary overtones, the uncertainty of the draughtsmanship continually defeat his purpose. He must be welcomed, however, for his return to exact knowledge of his materials.

One further exhibition, impressive for its intellectual intentions rather than for its achievement, has been that of the work of Roger Fry at the Arts Council galleries. It is good to see this large selection of the actual painting of the critic whose conversion to the Post-Impressionists was a milestone in modern art history. They are curiously intellectual, detached, as though he were analysing the style of some other man rather than finding one for himself. The Self Portraits have an inner vitality; and in a purely academic way so have the portraits which he did for King's College Cambridge. The show had a curious feeling of a mixed exhibition rather than a one-man show.

Meantime, the New English Art Club itself has been showing at the New Burlington Gallery. For so many years the N.E.A.C. was the pioneering group who brought the newer thought of Paris to England, supplied our art colleges and galleries with teachers and directors, and generally dictated the advanced taste. Now the movements have gone far beyond them and they represent the sound traditional contemporary. But there is an amount of good painting by craftsmen who know their work in this exhibition. In the first room I felt that Ethelbert White, who sometimes tends to parody his own style, was at his best with two large canvases, and especially with "The Sluice." Anne Finlay has a good figure subject, "Girl Reading," and Edward Seago a typical "Norfolk Landscape" which carries on the Constable tradition of allowing the carefully observed sky conditions to dictate the mood and lighting of the picture. Among the good things in the next room I noticed two

paintings by Elinor Bellingham-Smith in that fascinatingly sketchy yet finished method of painting which she has made her own. This was one of the liveliest exhibitions of the N.E.A.C. and should serve to remind the Contemporary Art Society that there is a great deal of good painting without departing from nature to some subjective vision or private world and abandoning the ideals of craftsmanship. The pleasant hanging with alternate groups of oils and water-colours deserves mention.

In the world of the Old Masters, that other department of painting where pictures cannot with impunity be hung on their sides, the annual exhibition at Slatter's Gallery is again remarkable for good things, in spite of the increasing difficulties of getting these. Two lovely pictures come from the Wernher Collection: a Cuypp, "The Milkmaid," refulgent with luminous air as the sun shines on the mist rising from a river, so that the distance of the pictures stands in wonderful contrast to the powerfully painted forms of the foreground; and a silvery van Goyen "View of Dordrecht." Remarkable, too, are the two Jan van der Heyden pictures, for we do not often have opportunity of seeing works by this most meticulous even of Dutch landscape masters. A Jacob Ruysdael from the recent sale in Paris of the Adolphe Schloss collection, and a charming Caspar Netscher, "Young Woman with her Daughters," which belonged to the Empress Catherine II and was in the Hermitage, are among other good things shown. Along with these works of outstanding importance are a score of very good pictures which are only lesser by comparison: three paintings by Jan Breughel, a lovely Heda, a landscape by Pieter Moly, and

a number of Dutch flower pieces.

Agnews also have been holding an exhibition of Old Masters, in this instance of the English School of the XVIIIth and early XIXth centuries. Here the most noteworthy (though, truth to tell, not the most exciting) showing were two Hogarth Portraits of his sisters Mary and Ann. They are profiles of these rather dull-looking ladies; but even the dullest person in Hogarth's hands has that touch of common humanity which gives a solid dignity. There is also a beautiful Morland, "Gipsies by a Fire," one of the wider landscape works where the figures are subordinate, and where the crisp and direct painting shows what a landscape artist Morland could have been. One of the best of the Constable "Cloud Studies," is also at Agnew's; a delightful thing, though I cannot help feeling that Constable himself would have been surprised at the current vogue (and consequent prices) which these exercises of his have evoked. That humble man would be gratified to discover that one of these direct notes from nature which he made as part of his research into sky effects commands more money than he earned in many years.

A number of slighter sketches by him are included in the exhibition of Early English Water-colours and Drawings which are showing at Spink's Gallery in King Street. Of the work there, however, a characteristic monochrome drawing by Francis Towne, bold in design and with that sense of solidity which Towne managed to convey, attracted me most. There were several good Gainsborough drawings, delightful little Alexander Cozens, some early Turners, and some charming things by Towne's friend, John White Abbott.



SHAFTS FROM APOLLO'S BOW—"When tae Spen' and where tae Spare"

TWO happenings in the world of art which might at first glance seem unconnected are nevertheless mutually related if we think for a moment in terms of propaganda for British art and its cost. One is the sudden closing for economy reasons of all the lower floor of the Tate Gallery, so recently opened for the exhibition of English water-colours; the other is the contribution being sent to the Venice Biennale by the British Council. I do not know what saving in our national expenditure we make by shutting that section of the Tate, but only the most Philistine could imagine that it was worth making. Those water-colours and drawings have become for many Londoners, for students, and certainly for foreign and provincial visitors, a source of delight and instruction. That they should be withdrawn without a murmur of protest is surely a piece of austerity economy as shortsighted as it is ineffective. A like policy of cultural cheese-paring is closing some rooms of the British Museum on alternate days. Ham House and other branches of the Victoria and Albert Museum are also being axed. Here again we wonder whether the saving of a few hundred pounds is worth the loss, if we believe that such institutions as the British Museum and the Tate Gallery have value among the cultural attractions of the capital.

If we must save money on our artistic activities may I suggest that we forgo that luxury of foreign travel, our showing at the Venice Biennale? I do not seriously suggest this or any other two-penny-halfpenny economy in the presentation of our art; but that was my reaction when I visited the press view of our offering in the spacious offices of the Fine Art Department of the British Council, for I felt that I and my fellow taxpayers might wonder whether this expenditure of their money would really enhance our prestige abroad. The choice had been made by Sir John Rothenstein, Sir Philip Hendy and Mr. Herbert Read. It consisted of work by Edward Wadsworth (justifiable enough, for Wadsworth was a good craftsman if not a great artist); of Graham Sutherland; and of those young sculptors whose essays in the higher blacksmithery we have recently seen at the Institute of Contemporary Art.

One realises that the Venice Biennale is an exhibition where wildness is everything, and that we are competing with such "advanced" technicians as the American who trickles his paint from a height on to his canvas on the ground. It may be argued that in these days when we are saving a few pounds by closing a room of our home art galleries here and there we need not spend public money competing with this American genius who will be sillier than we are anyway. Some of these exhibits indicate, however, that we have quite a chance.

One of the chosen is Geoffrey Clarke, the latest enthusiasm in these rarified art circles. His stained glass, showing at one of the London galleries, was recently made the subject for the Critics to discuss at their Sunday morning seance. His wrought-iron sculpture chosen as a contribution for Venice is chiefly of figures or figure groups consisting of collections of vertical iron rods looking like the fire-irons on hanging stands which one meets in suburban sitting-rooms. They bear such titles as "Complexities of Man." My own title would be "Hocus Pocus"; or, maybe, "Jiggery Pokery."

Mr. Clarke's offering, it should be explained, is sane and sophisticated compared to other even more primitive works by the men of this new iron-age which are being sent to Venice to demonstrate our supremacy. Mr. Paolozzi contributes one of his "Birds" perhaps to illustrate the second line of Shelley's Ode to a Skylark; and Mr. Turnbull a "Horse," though whether stud or clothes I failed to determine. Henry Moore comes up behind his younger contemporaries with that "Double Standing Figure" in their style from Battersea Park. All this is the current fashion, and naturally and literally the much-vaunted sculptors are striking while the iron is hot.

Our concern with it here is that it leaves those rather extensive rooms of the British Council and goes to Venice with Mr. Herbert Read, "Commissario" for the exhibition this year, and Mr. Sutherland. And one wonders whether the money might be better spent keeping the Tate Gallery and the British Museum and the extensions of the Victoria and Albert Museum fully open.

PAINTINGS OF THE LEGENDS OF JOVE

PART III

BY F. M. GODFREY



Fig. I. TITIAN.
Diana and Callisto, 1559.
Collection Lord Ellesmere.

WITH the mythologies which Titian sent in 1559 to King Philip II of Spain—Venus and Adonis, The Rape of Europa, Perseus and Andromeda and others—the pagan Renaissance reaches its apogee. For apart from the position that these pictures occupy in the Universe of Titian's *oeuvre*, they offered to His Most Catholic Majesty a variety of the female nude, such as the painter himself had vaunted in his candid letter announcing these "poesie." It is as if the impassioned octogenarian had designed his several compositions of Diana, surrounded by bathing nymphs, in all conceivable attitudes and postures, in order to solve the problem of painting the beautiful nude in motion. Nor is the imperious form of Diana, discovering the shame of Callisto, less prone to determine once and for all the attitude of rulership and divine indignation.

Diana, as Ovid tells in the crude little story of the *Metamorphosis*, when bathing with her nymphs in a limpid stream one hot day of summer, came upon Callisto's disgrace, she whom Jove had wooed, even in the shape of the divine huntress herself. Then Diana's nymphs, indelicately perhaps for modern sentiment, drag the robes of the crestfallen maiden, whom Diana transforms into a bear, though Jove will raise her up to the stars of heaven. Titian has chosen the fateful moment when the goddess' wrath strikes terror even into the heart of her companions, and the dramatic impact of her outstretched hand is shown not only in Callisto, writhing on the ground, but also in the merciless nymphs who deal with her or merely watch in the sheltering presence of their Queen.

The noble elongated shape of Diana who, seated on her scarlet throne by the marble fountain, caressingly puts her arm around the neck of her favourite attendant, has its counterpart in the magnificent standing nude on the

left, who, with a bold sweep of her arms, tears away the last veil from the prostrate maiden. The recumbent nymph in the foreground by the stream, resting her hand upon the quiver, leans her fine torso backwards like the goddess herself in the dazzling frontal light, thus helping to sever the two principal groups which compose the scene. Nor is the fourth of the eager nymphs less comely in design, she who has stepped out of the water to clasp Callisto's body, while with questioning glance she looks over her shoulder to the enraged deity. Such is the tragic, the impassioned pageantry that Titian derived from the simple, somewhat barbarous tale enacted before a dusky landscape of moving trees and stormy skies, a fragrant world of groves and rising hills, enhanced by the golden glow of light, amidst the ornamental garden-figures of the well.

Garden architecture, baroque and ornate, where the bathing nymphs are caught unawares by the huntsman Actæon, is also the setting for the companion picture in Bridgewater House. Here the grouping is more intricate, though the dramatic correspondence of the main figures, Actæon's inadvertent approach and Diana's dismay, are gloriously enacted. The resplendent nude is foiled by her negress attendant under the sheltering arabesque of rounded tree trunks. Actæon has pushed aside the scarlet curtain and, dazzled by the radiance of the sight, arrests his steps and throws up his arms in fear and in wonder. The ominous skull of a deer upon the pillar foreshadows the transgressor's fate, for Actæon will be turned into a stag and fall a prey to his own hounds.

All the tension emanates from the sides of the picture, as between two hostile poles, while the middle distance is filled with graceful nymphs who crouch or recline upon the rim of the sculptured stone basin. One maiden looks out with apprehension from behind a pillar; another



Fig. II. TITIAN. *Diana and Actæon*, 1559.
Collection Lord Ellesmere.



Fig. III. TITIAN. *The Death of Actæon* (1559?).
Collection Earl of Harewood.

has hastily thrown a robe over her shoulder; a third unperturbedly dries Diana's feet. The beautiful moving nude, seen from the back in semi-darkness, is the geometrical centre of the composition; in her the diagonals meet and she is the link with the distant landscape beyond the arch.

In the aged Titian the classical style of the Renaissance—classical only in subject and in the pagan spirit that informs it—has made great strides towards the baroque. There is in the cosmological vastness of his landscapes a

new vitality of movement, a decentralisation of the figures and a breath-taking modernity of his pictorial style. Speaking of Titian's mythologies and more particularly of *Diana and Actæon*, Vasari had said the fundamental truth about the master's two distinct periods of handling paint: "For it is very true that his manner in those last years is very different from that of his youth, because his early works are done with a certain finesse and an unbelievable application, and can be viewed from nearby as



Fig. IV. P. P. RUBENS. *Jupiter and Callisto*, 1613. *Gallery Kassel.*



Fig. V.
P. P. RUBENS.
Diana and Actæon
(fragment).
Boymans Museum,
Rotterdam.

well as from afar. But those last works are executed with strokes and blobs in a rough manner, so that from nearby one cannot see them very well, but at a distance they appear perfect."

It is, above all, in the third canvas of the Diana-cycle, representing the "Death of Actæon," that Titian's last expressionist manner of strokes and blotches can be discerned. It is a composition of landscape with figures, wherein the deep recession of trees, the rising mound, the brownish earth and leaves, the glittering stream, the savage sky enhance the movement of the huntress, the dogs, the man pursued. Again the figures are placed at the extremity of the picture and the violent onrush of the goddess gains momentum and is carried forward by the irresistible leap of magnificent hounds who, wave upon wave, assail the yielding man. Only the firm upright tree brings the riotous movement to a halt. Nor is the unified tonality, the brown golden warmth of colour in which Titian conceived his last landscapes, broken into by strident tones of natural green or blue. The only relief comes from Diana's brilliant flesh-tints, the rosy shades on breast and face, the vinous red of her flowing garb, the

lace of her sandal and the collar of her mastiff. Form and colour have at last come to have the same meaning. The stormy sky, changing from black to bluish green and grey, the thick impasto of the surging stream, the bending trees, the vibrant hills, echo the divine fury of the chase.

Titian's work accompanied the life of Rubens from the time of his first Italian sojourn to that of his last visit to Madrid, when, himself a master of European fame, he took to copying twenty-five of Titian's works in the Escorial. Then it was the harmony of golden flesh-tints, soft vibrant rose and blues of Danae, Venus and Adonis, Diana,

which helped to form the ripest, the most composite style of Rubens. Like Titian's, his work became an apotheosis of the female nude, like him he sought inspiration from classical mythology which he translated into his native idiom of the Flemish Baroque.

This change of the Rubens style from classical composure and calm to the dramatic vitality and abundance of his maturity is reflected in his representations of the Diana cycle. Already in 1613, in a memorable picture of the Kassel Museum, Rubens painted Callisto large, nude, modelled in the light without shadow, as she is visited by Jove, who, so to deceive her, has taken the form of Diana. Seated on a red carpet upon the verdant soil, her radiant beauty enhanced by the bluish green tints of the thicket, Callisto appears in the curious state between yielding and distrust, longing and misgiving. The god, even in his disguise a virile athletic figure whose brown body tints are in contrast to Callisto's delicate whiteness, is girded with an opalescent lilac cloak. The firm contours, the sculptural presence of these Olympians have a southern lustre, a classical conception of form. These powerful figures are placed before a woodland clearing



Fig. VI. P. P. RUBENS. *Diana and Callisto*, 1638-40. *Prado Museum, Madrid.*

with a distant prospect of rolling hills and pastures, painted by the hand of Wildens.

Twenty years later, when Rubens vied with Titian in his "*Diana and Actæon*," the setting is of baroque garden architecture and wooded groves where a fabulous dolphin spouts cascades of water down the stone terraces. Of the Actæon picture only a fragment remains; nearly half was destroyed in a fire, the part containing Actæon and two nymphs, and what we see in the Boymans Museum today is the sublime fragment of a noble picture.

Rubens has endowed the goddess with a different majesty from that of Titian. Her figure is of a more intimate and appealing beauty. Although she assists the maiden to robe her, she remains dignified and composed, her dark fervent glance revealing pride and serenity rather than confusion. Rubens, as he placed Diana upon her throne, has endowed her immaculate frame with infinite suppleness and modulation of tone. In the sudden twist of her body, the swelling forms, the spring-like vitality of her movement as she steps lightly upon the ground, even in the whirl of her garment, there is an elegance, an airiness of touch which aspires to the condition not of music, but of the dance. Such movement as emanates from her is continued in the fluttering drapery, the winged Cupid above—his legs entwined by the dolphin's tail—and in the taut, apprehensive glance of the attendants whose heads are turned towards the intruder. In this dramatic build-up of the story it is the crouching nymph with the wonderful marmoreal torso at the foot of Diana whose unruffled calm and pagan splendour of limb enhance the balance of the composition.

The "*Actæon*" cannot now be measured in all its exquisite beauty of form and of human relationship. It was painted not long after Rubens had married Helena Fourment, and his conception of the female nude is henceforth determined by her lofty gait, her richness of form, her affectionate mien. Like Faust, he saw Helen in every woman, and it avails little to know whether this or that figure in Rubens' mythologies is an actual portrait

of his young wife. They all share her ample and noble form, the peculiar warmth and ingenuousness of her beauty.

In one of the last pictures that Rubens painted, the "*Diana and Callisto*" of the Prado Museum, she is the penitent nymph who appears with her companions before Diana, and in her sorrow, her humility, her contrition, there appears a new expression of pity and sympathy, which strikes a strange note in all the pagan splendour of the scene. Even in the nymphs who must obey Diana's command to disrobe Callisto, there is a moment of hesitation and of regret, an appeal to mercy which has taken the place of the savage execution in Titian's picture. Rubens has varied the expression in a psychological scale of dramatic crescendos, from the stern, cold disapproval of the nymph seated upright by the tree, the inquiring bewilderment of her neighbour leaning forward upon the well, to the two crouching and more willing executants of Diana's request, who have torn away the dark red drapery from the innocent offender.

Like Titian, Rubens has placed Diana close to the edge of the picture. But he transformed the sublime severity of the goddess into a quite human emotion. Diana, as she is wafted into space by her black servant, throws up her arms towards Callisto with a gesture of impatient inquiry, an expression of dark-eyed incredulity and apprehension.

Diana is the principal source of movement in the picture. She faces the beholder but she confronts Callisto. Her fluttering drapery, her blond tresses that fly in the breeze, her expressive hands and arms, the sharp turn of her body, reflected in the sensitive modelling of breast and womb, the lightning glance from her wide-open eyes, lend to the incensed goddess something of a *Mænad*. This agitation that emanates from Diana, so ominous for Callisto, is heightened by her environment: the stag suspended from the branch, the dog leaping up to it, the very light that penetrates the thicket. The nymphs opposite are more sedate, their heavy anatomies in repose, but here too the baroque element of movement is



Fig. VII. JAN VERMEER VAN DELFT. *Diana and her Companions.* Mauritshuis, Den Haag.

not missing. A magnificent satyr, bearded and unkempt, spouts a green flood of water from horns, mouth and urn into a huge stone basin.

The opalescent flesh-tints of Diana's companions stand out in the brilliant light of the sun from the sombre mystery of the wood. They are relieved by blue and red and yellow draperies, while sundry detail of the chase is gloriously subsumed to the unified design. This, then, is Rubens' variation on a theme of Titian, a variation so powerful, so informed by the artist's own lifeblood and pictorial vision, that it becomes an autonomous creation of personal note and distinction, perhaps the last legitimate mythology from the great treasure house of the Italian Renaissance.

The last of all representations of the subject by a master of European fame, Vermeer's "Diana and her Companions" of 1654 is also the most virginal, the most select, perhaps the most formalised of them all. Vermeer was no painter of "poesie" and here, as a young man of twenty-two, he has ventured into the realm of Titian and Giorgione, painting a wood-interior under a southern sky where classical nymphs in modern garb are seen at their innocent pastime. For Vermeer this was perhaps no more than a study in the academic style where he vied

with the Venetians in a rare harmony of colour, a transition of silky tones, a noble lassitude, a dream-world of elegiac stillness and remoteness.

Already he shows himself a master of diagonal composition, where the dark shaded figure on the right forms a link with the landscape background. Already he masters all effects of light, light that falls strongest on the brilliant nude on the left, changing her yellow robe to deep orange in the folds, glowing like old gold in the dress of Diana and breaking into luminous crimson in the sleeve of the nymph by her side. This movement from brighter tones to dark comes to a halt in the coppery blouse and lilac skirt of the girl who washes Diana's feet.

Vermeer belonged to a Puritan age. Gone are the luscious flesh tones, the pagan exuberance of Titian and Rubens. Gone is the dramatic, the impassioned impact, the cruel fate engendering tragedy that prompted the work of the earlier masters. In Vermeer's hands the subject becomes a pure image of distinguished existence, an idyll, a thing of impassive and impersonal beauty. In this and in the lovely gradations of sumptuous colour, in the warm golden light, the rarefied atmosphere, with few accessories, are the future qualities of the fastidious master foreshadowed.

LION CLAW WINE COOLERS

BY JONATHAN LEE



Fig. I. Oval Wine Cooler on cabriole legs with lion paws. Circa 1740.

A WINE cooler was an indispensable adjunct of the dining-room in an XVIIIth-century gentleman's home. The outline and ornament of cabinet-made wine coolers changed with the fashions in other furniture, and most of the famous designers, including Thomas Chippendale and Robert Adam, designed them as handsome pieces of furniture *en suite* with the dining-room side tables, under which they were usually placed. In a large dining-room with a pair of side tables there would be a pair of wine coolers.

Wooden wine coolers of the XVIIIth century are divided into two main groups: those made by the coopers and those which were the work of cabinet makers. The coopers could not introduce much variety into their basic designs, which of necessity were round or oval, straight sided, or tapering to the base, and built up of mahogany staves, banded with brass. They kept pace with the fashions and obtained their variations chiefly in the depth, which varied from a shallow tub form to the proportions of a bucket, in the variety of lifting handles and sometimes in the stands, which were added by the cabinet makers. A small number were ornamented by having their staves alternately of mahogany and a lighter coloured wood, and by the working of bands of horizontal mouldings round the staves.

Closely resembling the true cooper-made wine coolers were a number of hexagonal and octagonal mahogany coolers and cellarettes with plain sides, banded with brass; some had flat hinged lids. These coolers, like the cooper-made specimens, were sometimes mounted on stands, which faithfully reflected the current fashion in stools. Thus they are found on solid plinths or box pedestals, sometimes containing a draining bucket, and on open stands which may have cabriole legs or any of the straight tapering varieties of the Adam, Hepplewhite or Sheraton schools, with appropriately decorated top rails and sometimes solid or pierced connecting brackets.

The cabinet makers' wine coolers were made in every variety of shape that a box can take: they simulated the casket, the sarcophagus, the square with canted corners, the true octagon, the oblong, the round, the oval, the classical urn on pedestal, and the cistern. They were straight sided, serpentine, or bombé, and they were decorated with rococo carving, Adam swags and rams' heads, Hepplewhite fluting or Sheraton inlaid bandings, ovals and fans. Some were made without lids and others with covers of flat, conical or domed form, appropriately ornamented. Because of the awkwardness of lifting out the linings filled with water,

APOLLO

Fig. II. This Wine Cooler differs from Fig. I in having a bolder outward curve to the bowl, with better proportioned gadrooning, a balanced outward splay of the paws and the apron piece set back between the leg scrolls. Circa 1740.



Fig. III. A Wine Cooler with many features similar to Fig. II, but without the lateral sweep on the smaller scale gadrooning and with hairy carving on the paws. Circa 1740.



there was a growing tendency, after the first half of the XVIIIth century, to make the larger coolers with fixed linings and a draw-off tap on one side or, in the case of coolers on high stands, a plug hole was sometimes provided in the base.

In the second quarter of the XVIIIth century, when William Kent was the arbiter of fashion of the Palladian school in England, wine coolers of marble and porphyry, formed as classical cisterns, were a vogue. Some were mounted on massive wooden bases, with lion paw legs. It would appear that the cabinet makers were unwilling to see any of their trade going to the masons and so they, or at least one, designed mahogany coolers in the prevailing fashion. The three illustrated here all belong to this small group,

dating from about 1740. They are now much sought after by discriminating collectors, and in a large room they have considerable decorative value as *jardinières* for massed displays of flowers.

Nothing is known of the designer or makers of these three coolers, but, like so much of the undeniably magnificent furniture of the Kent period, they are very much a translation into terms of furniture of the technique of the stonemason. The many points of resemblance between the three suggest that two, if not all, may have emanated from the same workshop, for, though they differ considerably in detail, certain basic outlines are common to them, as well as to several others which have been examined.

Basically, the common factors are as follows. All are oval; all have outward curving rims with stepped lip mouldings; all have gadrooning round their two-dimensional curved bodies; all have legs terminating in lion paws. The main differences are that Fig. I has straighter sides to the bowl than the other two, and this is balanced by the straight downward thrust of the cabrioles on this specimen. It also has an apron piece which follows the flowing lines of the knees and continues the scrolls of the acanthus leaf carving. The gadrooning is not as pleasing nor, to my eye, is the bowl perhaps so perfectly in harmony with its fine stand as are the other two. Figs. II and III have bolder outward curves to their bowls and this is balanced by the outward splay of their paws. Both have outward flowing scrolls at the upper termination of the legs, leaving the apron pieces set back, and in each this feature is carved with acanthus leaves centring on a flower. Fig. II has very large-scale but nicely proportioned gadrooning, with a graceful lateral sweep, whilst in Fig. III this feature is much finer in scale, points straight upwards and the rounded sections terminate in boldly curved shoulders. The final difference in this cooler is that it has the so-called hairy carving on the paws.

(All photographs by courtesy of Hotspur of Lowndes Street.)

FRENCH PAINTERS

IV—SIGNAC AND CROSS

BY H. E. BATES

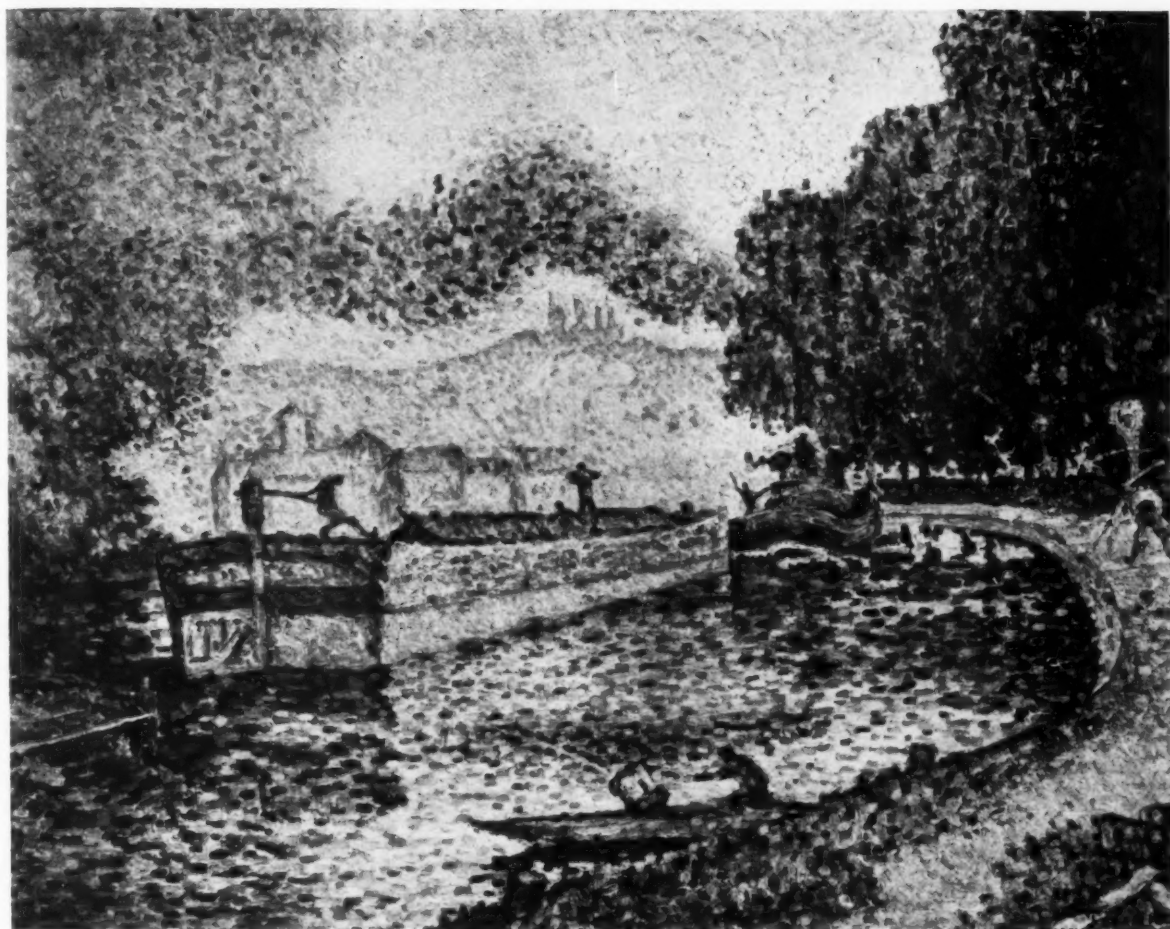


Fig. I. Remorqueur a Samois, by Signac. Jacques O'Hana, Ltd.

IT is just short of a hundred years, astonishing though it may seem, since Henri-Edmond Cross—né Delacroix, a fact I will explain later—was born at Douai, and rather less than that since Paul Signac, son of a Parisian draughtsman fond of ironically shaking his head at the sort of painting done by Monet and Degas and their friends, was born in Montmartre. If I lay some emphasis on the fact that the centenary of these two interesting and vivid painters is approaching it is not only because appreciation of their work, especially in this country, stands perhaps higher than it ever did, it is also because their work, arresting as the violent scintillation of its original impact must have been, still seems after all this long time to be as brilliant and startlingly fresh as the day they applied to the canvas, in pursuit of a theory that Pissarro called scientific Impressionism, their dots of pure colour, to achieve a mosaic of paint that we now describe, most generally, as Pointillism. Time has a way of sometimes dealing harshly with movements of painting that are rational and theoretical rather than instinctive and emotional. It has not done so with Signac and Cross. They have, in fact, achieved their own particular triumph over Time.

Impressionism, perhaps the most overworked word in the entire history of painting, has had many forms, and Signac's theory of Pointillism, or Divisionism, or Neo-Impressionism, or Chromoluminarism, or whatever out of these and other formidably ugly names you prefer to call it, has been described as first making "its appearance as the prolongation of Impressionism under a more academic aspect." It is easy to see that it derived, in fact, from Monet, of whom Signac had been a devoted admirer as early as twenty-one and to whom in fact he had written for advice after Monet's own one-man show in 1880. Signac had been much impressed, evidently, by those delicate comma-like punctuations with which Monet achieved fresh effects of subtlety in canvases like *Cap D'Antibes*, and of which Guillaumin was also a lesser if just as ardent an exponent. Events of extraordinary importance sometimes derive from the most casual meetings, and it seems to have been a meeting in the studio of Guillaumin at which Pissarro was first introduced to Signac, who in turn introduced him to someone who was really, in many ways, the master of them all: Seurat. That meeting gave Pissarro himself a change of outlook, a scientific means of canalising his emotions, whose effect is so sharp, and not always so

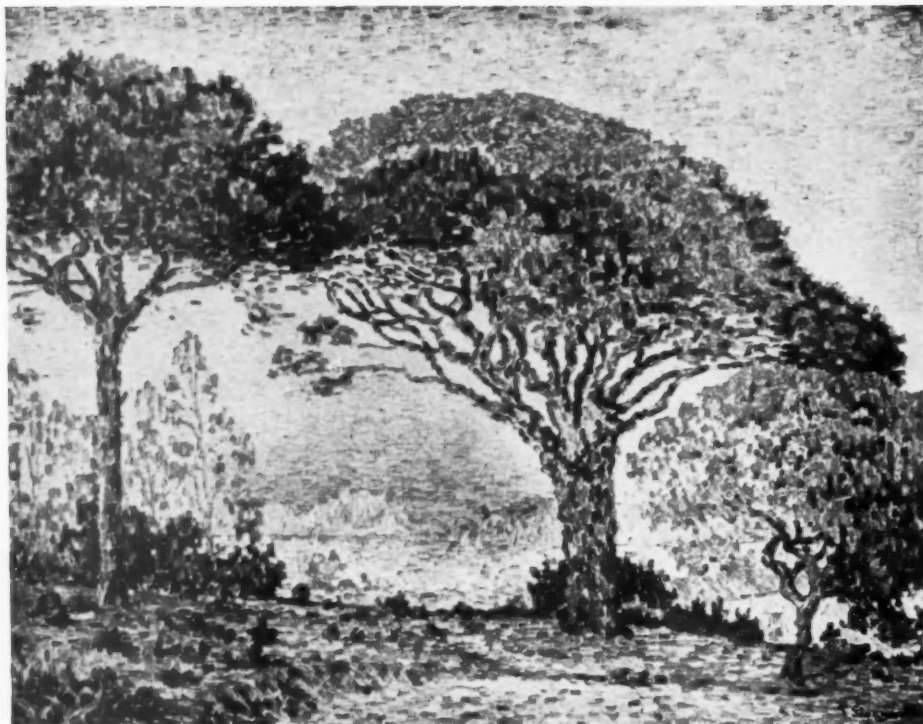


Fig. II. Pine Trees at St. Tropez, by Signac. Collection Mr. Nathan Cummings.

Fig. III (below). Pine Trees at St. Tropez, by Cross.

Jacques O'Hana, Ltd.

very fortunate perhaps, in his later work. But Signac, the younger man, derived from Seurat much more. Out of their association springs the whole theory and practice of Pointillist painting.

If men whose importance to each other's lives are sometimes thrown together by the flimsiest of chances it is probably even truer that events of importance and even greatness sometimes spring directly out of the obtusest folly. The history of French XIXth-century painting is remarkable for two things: on the one hand the wonderful richness of it and the astonishing number of its exponents, of whom the scores of *petit-maitres* would alone have been a delight in any age, and on the other hand the number of blockheads who failed to perceive, from the day of Monet down through Pissarro and Van Gogh and Cézanne, what exactly was going on under their noses. This mass stupidity reached one of several climaxes in the year 1884, "when the Salon jury," as Mr. John Rewald has said, "once more attempted to strangle unorthodox efforts and when hundreds of rejected artists had come together and founded the Société des Artistes Indépendants. . . . Thus, more than twenty years after the Salon des Refusés, a permanent institution had finally been set up which took a stand against the abuses of power committed by the jury and opened its doors to all artists without discrimination. It was at the meetings in which the bylaws for this association were drawn up, and over which Odilon Redon presided, that Seurat and Signac had spoken to each other for the first time."

The subsequent meeting of the two men at the first Salon des Indépendants was more than interesting; for it was a case of the younger, lesser master telling the older and greater what to do. Signac, impressed by that vast canvas of Seurat's, "*Une Baignade*," for which the small preliminary outdoor sketches are some of the most wonderful and staggeringly expensive pictures in modern painting, at the same time pointed out to Seurat that his method of divisionism, of applying paint in juxtaposed spots of small size, was in a sense not pure enough. It allowed for the use of colours that were both pure and earthy. Signac wanted them all pure, like the colours of a prism, unsullied, unmixed with anything but white, not mixed in the palette or among



themselves. The true mixture of paint was in fact to be accomplished not manually, but optically. The eye—as indeed it finally always must—would complete the picture. Placed at a proper distance, the onlooker would be able to see the mass of divided dots run together and achieve an ultimate solidity that was in some curious way brilliant, austere, stable and serene.

This is the method that Signac went on to practise and

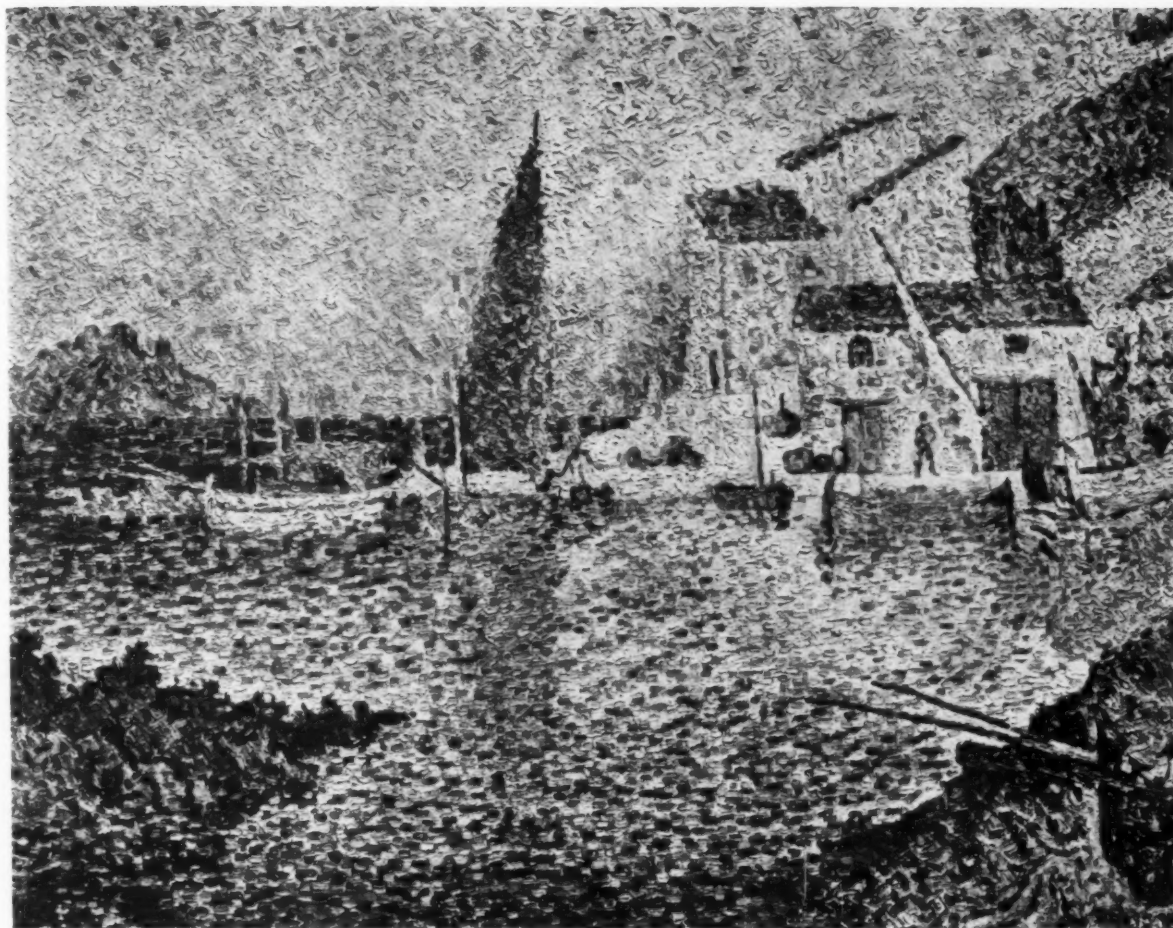


Fig. IV. La Port de la Pointe, St. Tropez, by Signac. Marlborough Gallery.

of which he became—because of Seurat's early death—the widest exponent. It is a method with obvious limitations, not least of which is the fact that it is physically laborious. Seurat spent more than a year on "La Grande Jatte," a vast canvas admittedly, for which he made scores of preliminary outdoor sketches, afterwards reversing all former Impressionist practice by completing the final picture in the studio. This change of practice is one of the keys to the divisionist extension of Impressionism. It meant that no longer was the artist interested only in snatching at transitory effects of light and air, of a particular moment, a tremulous accident of sun and water, and in trying to record it, on the spot, and yet with permanence, as much through the pressure of the emotions it roused as by the skill of his hand. The method of Pointillism was inevitably so slow and even tedious that it could not be exercised like that; it had to be much more an affair of emotion recollected in tranquillity; and it thus demanded, automatically, a stricter control, a greater insistence on structure and contour and an extreme rigour in the planning of colour, harmony and line. It could not be casual; and it posed a tremendous problem. Somehow the emotional impulse had to be subordinated to the slow scientific process of building the design and yet, at the same time, to be kept alive and fluid, so that the final canvas could show the joy of its permeation.

Derision for this method and its results was, it need hardly be said, long, loud and lamentable. The sort of minds that had not been able to appreciate the tender purity of Pissarro's early landscapes, for example, enjoyed themselves immensely in labelling a development that they had

not, as usual, really troubled to look at. It was called, among other things, a polychromatic rout, a dauber's joke, the small-pox technique, confetti-ism. Not one of these detractors could have had the simple sense to observe that in Pointillism the insistence on an underlying strength in draughtsmanship was an absolute essential to its success. Mere execution was not enough. Colour had to be, in a sense, subordinate to drawing. It had to be, for all its superficial and sometimes overwhelming polychromatic brilliance, the servant to design. Without design, without the skill of supreme draughtsmanship, it is perfectly obvious that Pointillism could descend as low as the mosaic of hotel lobby floors or chocolate boxes in aggravated and imitation petit-point. There is no virtue in mere brilliance of colour, however skilfully, explosively or arrestingly applied. It is the foundation of Signac's achievement as a painter that not only is he a poet, as Seurat is, in love with air and water and sea-skies and the play of light, but that he draws superbly. His sketches and aquarelles and even pastels, in the execution of which he went south to St. Tropez, west to Concarneau and as far north as Rotterdam, are always a delight.

If Van Gogh is an exception among other exponents of Pointillism, of whom the best known are Cross, Luce, the Pissarros and Petitjean, the last a painter of brilliance and charm whose centenary is also almost due, it has always seemed to me that Henri-Edmond Cross was the most interesting. He was born Henri-Edmond Delacroix, which was, as a French biographer has said, "*un nom difficile à porter; l'artiste le changea pour celui de Cross.*" His birth precedes that of Signac by seven years and he was thus on the verge



Fig. V. Landscape in Brittany, by Signac. *Gimpel Fils.*

of his thirties when Signac, who was not only a painter but a theoretician capable of expressing himself in prose, began to shape his theories in objective form. It was, by the way, not only critics and public who were, at the first showing of Seurat's "Grande Jatte" at the Salon des Indépendants, shattered into derision. Alfred Stevens, outraged and horrified, is said to have spent the entire afternoon collecting café friends and escorting them in groups to view the uncomfortable outrage. George Moore, poor man, was bewildered and goggle-eyed . . . "like mosaic . . . unrelieved by any attempt at atmospheric effect . . . strange, absurd, ridiculous."

Yet Moore, in his blundering way, put his finger on an

interesting feature of Pointillism that also discloses a weakness. He pointed out that although his long acquaintance with Pissarro made it possible for him to distinguish between the pictures of that painter and Seurat, "to the ordinary visitor the pictures were identical." The point is even more valid in the case of Signac and Cross. The sight of their work side by side establishes beyond doubt that one of the dangers of the Pointillist method, its very reliance on scientific theses, is that it makes for a disconcerting uniformity among its finished products. Cross appears sometimes so like Signac that one wonders whether the innovator of the whole business was not there, at the time of painting, to guide the



Fig. VI. Le Pont sur la Rance, near St. Malo, by Signac. *Jacques O'Hana, Ltd.*



Fig. VII. Port du St. Malo, by Signac. Collection Maurice Harris.



Fig. VIII. Port de la Rochelle by Signac. Collection Maurice Harris.

hand that held his brush. It is not true, of course, to say that the work of the two men is indistinguishable; but the limitation of the method, the very reason why it undoubtedly attracted so few exponents, is at once exposed. It becomes clear that only temperaments that were uncommonly forceful, gifted or in some other way passionately unusual, could hope to triumph over a method that could otherwise oppress them into a commonplace uniformity.

The difference between these exponents of Pointillism is therefore not so much a question of execution as of temperaments. It is not that one feels that of the two painters Cross is necessarily less skilled. As Signac is less austere than Seurat, so Cross is less austere and at the same time less determinate, than Signac. What has been called Signac's "super spontaneous enthusiasm" is missing in Cross. One feels that his nature is altogether less positive and buoyant, more delicate and reserved; he is a follower, a disciple, gifted and charming, rather than a master. Like Van Gogh, he began painting in subdued colours and then, in Pointillism, saw his light in the cloud; but unlike Van Gogh—and perhaps fortunately, for him—he is not hounded by clamorous demons driving him to frenzy. He remains one of those artists happily wrapped in the protective cocoon of a temperament that does not appear

to have been at all audacious. There is a lovely delicacy in some of his attempts to set down the subtleties of half-light, such as sunrise, that recalls Monet at his most tender. These, curiously enough, give no hint that he might have in him, as in fact he had, the power of anticipating and even influencing the Fauves, or that Matisse himself would in time make no secret of the fact of his interest in him. In whatever he did he never allowed it to be forgotten that he was, like Signac, a lyricist; and that his inspiration comes, like so much that is best in French art, from the sheer joy of air, of light and earth and sky and sun and especially of sea and water. A remarkable and intense luminosity gives both his canvases and those of Signac the scintillation and freshness of something painted yesterday. They have the quivering sparkle of gardens seen in intense sunlight after rain. If they do not always achieve the half-impossible triumph "by which reason might accomplish the work of instinct" that is not altogether surprising. How dull the Pointillist method could become in the wrong hands, backed by a wrong temperament, can be seen from so many of the flat and laboured efforts of Lucien Pissarro. Neither Cross nor Signac was Seurat, any more than Ibels was Lautrec. They could not help that, but it did not, fortunately, prevent them from painting joyfully.

List of the Paintings by Signac and Cross

illustrated in the Article

Remorqueur a Samois (by Signac)

Fig. I. 31½ × 25 in. 1901.
Jacques O'Hana, Ltd., 9 South Bolton Gardens, S.W.5.

Pine Trees at St. Tropez (by Signac)

Fig. II. 25 × 40 in. 1907.
Collection Mr. Nathan Cummings, Chicago, Ill., U.S.A.

Pine Trees at St. Tropez (by Cross)

Fig. III. 25 × 19 in. 1907.
Jacques O'Hana, Ltd., 9 South Bolton Gardens, S.W.5.

La Port de la Pointe, St. Tropez (by Signac)

Fig. IV. 26 × 32 in. 1901.
Marlborough Gallery, 18 Old Bond Street, W.

Landscape in Brittany (by Signac)

Fig. V. Gimpel Fils Galleries, 50, South Molton Street, W.1.

Le Pont sur la Rance, near St. Malo (by Signac)

Fig. VI. 17 × 10 in.
Jacques O'Hana, Ltd., 9 South Bolton Gardens, S.W.5.

Port du St. Malo (by Signac)

Fig. VII. 17½ × 10½ in. 1928.
Collection Mr. Maurice Harris.

Port de la Rochelle (by Signac)

Fig. VIII. 14 × 10 in. 1931.
Collection Mr. Maurice Harris.

Two painters will be the subject of the next article by H. E. Bates in the June issue of APOLLO—Pissarro and Sisley.

SOME INDIRECT SOURCES OF CERAMIC INFORMATION

BY F. SEVERNE MACKENNA

COLLECTORS of English porcelain are frequently advised to possess themselves of as many books as possible dealing with the subject of their interest, and on the whole it seems that such advice is very largely heeded; yet there are still many collectors who imagine that they need look no farther if they possess a *Chaffers* of mature age, and they receive something of a shock when they are urged to throw *Chaffers* out of the window, and to set about getting books which will teach them something about actual porcelain, for that is a thing *Chaffers* can never do; for the collector of some experience *Chaffers* is not without occasional use, but that is all.

The active collector has a veritable host of books to choose from, and the wise man will never rest until he owns as many of them as he can find and has made himself thoroughly familiar with their contents. Even volumes, and there are a number, which are thoroughly unreliable should be obtained and studied for the exercise they afford one's critical faculties.

In his search for books for his ceramic library the collector should have little difficulty in knowing what to look for; it is the obtaining of them which requires patience and assiduity, but given these a good collection of books can be formed eventually. That is all part of the activities of an alert collector. But he makes a great mistake if he thinks that he need confine his search to the limits of ceramic literature alone; there are many sources of less direct knowledge which he should explore. Yet without some guidance he may well overlook a good deal which could be of great interest and value to him, and it is for this purpose that the present notes are being written. In compiling them I shall work through the catalogue of my own library, picking out any items which may seem less obvious, and giving some details of the way in which they are of use to collectors. This scheme will afford a presentation in alphabetical sequence so far as the authors' names are concerned, but there will be no plan of subject or of publication date.

Aesop Fables. First come the numerous illustrated editions of Aesop which are of extreme interest to collectors of early Chelsea and to a certain extent also to those whose main preoccupation lies with Worcester. It is well known that a considerable amount of Chelsea of red-anchor and raised-anchor type was decorated with scenes from Aesop fables, and in many instances it is possible to discover the source of inspiration for these paintings. Nor is the search concerned only with painted decoration, for a few examples are known of figures in the round from Aesop fables; these occur mainly in gold-anchor wares, but also in the formerly much-debated "Girl-in-a-Swing" class. In trying to locate the sources for this type of decoration one should obtain every illustrated volume of Aesop that can be found, always remembering that only those published (at least originally) before 1760 need be secured. Later editions, of course, qualify for inclusion if the earlier cannot be obtained, provided that the illustrations have not been altered. The most valuable of all Aesops for our present purpose is that illustrated by Francis Barlow. My own copy was published in 1687. No other Aesop is quite so fertile in source-subjects, but I have a number of others which are of some use, if only as showing the evolution of Aesop illustrations which resulted in the Barlow and other versions. My others are:

Vita di Esopo Frigio. Venice, 1600. Illustrated with small woodcuts.

Mythologia Aesopica. Frankfurt, 1610. The illustrations

are by Virgil Solis, 1514-62. He was a prolific painter, woodcutter and engraver of Nuremberg. These woodcuts were used to illustrate editions of Aesop as early as 1566.

Aesop's Fables. London: Richardson for Longman Hitch, Hawes, Hodges, Ribinton, Keith and Dodsley. n.d. "Containing Two Hundred and Forty Fables, with a Cut Engrav'd on Copper to each Fable." They are by J. Clark.

Fables of Aesop. (Ogilby). London, 1651. This is finely illustrated, with a freedom and imagination surpassed only by Barlow.

Fables of Aesop. (Ogilby). London, 1665. In this, the first folio edition, the illustrations are steel engravings, the majority being by W. Hollar. They are much less spontaneous in effect than the 1651 edition engravings.

The Fables of Aesop as first printed by William Caxton in 1484 . . . [with] History of the Aesopic Fable with Text and Glossary. London 1889. This is of purely academic interest in enlarging the student's understanding of the whole subject of fables.

Fables Choiesies, mises en vers par Monsieur De La Fontaine. Augsburg, 1725.

Fables by the late Mr. Gay. London, 1762. These two last-named are of little direct help to the collector, but all serve to increase his knowledge of the subject. The illustrations to *Gay* are reputed to be by Gravelot, whose figure compositions are familiar on many types of porcelain.

Select Fables . . . with cuts designed and engraved by Thomas and John Bewick and others, previous to the year 1784. Newcastle, 1820. In this the small oval woodcuts are of little value so far as porcelain decoration is concerned.

Blancourt, H. *The Art of Glass.* London, 1699. This has a section on the manufacture of "china" and is of interest for this and other related matters.

Blunt, R. *In Cheyne Walk and Thereabout.* London, 1914. This contains a chapter on the Chelsea factory.

Borlase, W. *Natural History of Cornwall.* Oxford, 1758. There is an interesting account of Cornish soap-rock and other related matters.

Cats, Jacob. Within the last few months I purchased a large volume of the collected writings of Jacob Cats, published in Amsterdam in 1664. It contains a considerable number of papers on a variety of subjects, invariably of an edifying character such as "Marriage"; "The Mystery and Nature of the Christian's Inward Struggle"; "Children's Games"; "Galathea"; "The Beginning, Middle and the End of the world enclosed in the Marriage Ring"; "Aspasia," etc. Many of these edifying discourses are in an incredible variety of languages, including Latin, Greek, Turkish, English, Spanish, Italian, Dutch, French and Portuguese. A few examples of English proverbs are scattered through the volume, and some are sufficiently amusing to stand quotation.

"Tread a worm on the kayle an it wil turne againe."

"A mouse in time maye bite a two a cable."

"A little pot Is soen hot."

"Wise men are at peace with al the worlt."

"Neede maket the old wife trot."

"A foole demandet muth, byt te more foole is he that givet ith."

"A proud heart and a beggere purse wil not agree."

"A proud heart in a beggar; is not unlicke a great fire in a smal cottage with warmeth not the house but burneth it."

SOME INDIRECT SOURCES OF CERAMIC INFORMATION

"The highest tree hath the greater fall."

"The rolling stone never gathereth mosze."

But the one I like best is the pithy

"Little pot soun hot."

Cats was born in 1577 and became proverbial in Holland as a mentor and moralizer; it is said that for two centuries his collected works were to be found in every Dutch home. The reason for their inclusion here lies in the multitude of illustrations, a great number of which are in the Aesop fable style. It occurred to me as highly probable that such a popular work would have been used at Chelsea, Worcester, and possibly Tournai as a source for porcelain decoration, and although I have not so far had time to effect more than a few identifications there seems every hope of finding more, and I strongly recommend my fellow collectors to endeavour to obtain a copy so that they may likewise be alert to the possibility of finding more links.

Devonian Year Book. 1920. This has a paper on Plymouth China by the late Lady Radford.

Dossie, R. *The Handmaid to the Arts*. (2 vols.) London, 1758. The second edition was published in 1764. Both editions are required, as the chapter on porcelain manufacture is amplified in the second. This source of information has been widely celebrated.

Duchartre, P. L. *The Italian Comedy*. London, 1929. This is an immensely valuable and interesting book for the number of sources it reveals of Meissen, Chelsea, Bow and other factories' Italian Comedy figures. It enables many misnomers to be put right, in addition to making intelligible the history of these various characters. The illustrations are from many rare contemporary sources.

Du Halde, P. *The General History of China*. (4 vols.) London, 1736. This has much interest as being one of the first sources of ceramic information available to Europeans.

Drewitt, F. D. *The Romance of the Apothecaries' Garden at Chelsea*. London, 1924 (2nd ed.). There is much to interest Chelsea students, on account of the use of Hans Sloane and India plants from the Physic Garden for decorating porcelain.

Edmunds, W. H. *Pointers and Clues to the Subjects of Chinese and Japanese Art*. London, 1934. This book, although rather troublesome to make use of, has very considerable value in the task of trying to understand something of the meaning and symbolism of Oriental-derived decoration on English china.

Esdaille, K. A. *The Life and Works of Louis François Roubiliac*. London, 1928. This volume has a great deal of most interesting information for the Chelsea collector, and it should be familiar to all students of that ware.

Essex Review. January 1911 and April 1912. These each contain matter of interest to the Bow collector. The earlier has a paper on Thomas Frye and the second has one on the Bow factory.

Guttridge, G. H. *The American Correspondence of a Bristol Merchant, 1766-1776. Letters of Richard Champion*. University of California, 1934. Although this volume contains no single word of porcelain lore, it is of interest to the Bristol collector who seeks all he can find concerning Richard Champion's activities.

Kennedy, R. M. *De Mortuis. Concerning those that lie in the Old Burial Grounds in and about Camden, S.C.* Columbia, 1935. This contains much important and highly interesting information about Richard Champion after his emigration to America, and about his children and their descendants.

McMenemey, W. H. *A History of the Worcester Royal Infirmary*. London, 1947. This volume, now obtainable only from the Worcester Royal Infirmary, has a most valuable chapter on Dr. John Wall; it should be in the library of every Worcester collector.

Powys, Mrs. P. L. *Passages from the Diaries of Mrs.*

Philip Lybbe Powys. London, 1899. This contains the celebrated account of the diarist's visit to the Worcester factory, where she saw figures being made.

Pringsheim and Vogel. *Luminescence of Liquids and Solids, and its Practical Applications*. New York, 1943. This is of very great value to all who are interested in the ultra-violet reactions of porcelain, whether as a tentative method of identification or for the disclosure of restorations.

Randall, J. *The Severn Valley*. London, 1862. This volume has accounts of the factories at Coalport, Worcester, etc., and gives some geological information pertaining to potting.

Rorimer, J. J. *Ultra-violet Rays and their use in the examination of works of art*. New York, 1931. Another most valuable source of information for the serious student interested in ultra-violet radiation and its application to porcelain collecting.

Smith, J. T. *A Book for a Rainy Day, or recollections of the events of the years 1766-1833*. London, 1905. Has some interesting anecdotes about people connected with the Chelsea factory. The same author's *Nollekins and his Times* has similar material.

That item concludes the volumes in my own library which seem deserving of notice for our present purpose. Some desirable publications are still to be added, and if any reader wonders where I expect to get them, or where he himself is to find any of the volumes I have just mentioned, I can only reply that he must take steps, as I have done, to ensure that every second-hand bookseller he can locate sends him his catalogues as issued, and that having got these, perhaps as many as three or four in a single morning, he sets to immediately and does nothing else till he has examined them thoroughly for what he is seeking, and having found something takes immediate steps to secure it. My ceramic library is, I believe, the envy and even despair of many of my collector acquaintances. It need not be; I had to form it and others can do likewise or even better. The task is absorbing and has the advantage of never being completed. There are always some items remaining unbound. Amongst those still lacking on my shelves there are a number which are missing from lack of opportunity to purchase them, and others on account of the excessive cost of any examples which have so far been offered. When the latter are not absolutely essential to my personal collecting requirements I regard them as an unwarrantable extravagance, and continue in the hope of securing them at a more reasonable figure at some future date. One very desirable book is George Edwards' *Natural History of Uncommon Birds*, of which the first part was published in 1743. A considerable number of Chelsea birds were modelled from the illustrations in this fine work. Another desirable but rather out-of-reach publication is *The Ladies Amusement*, in various editions. Many of the illustrations were by O'Neale, Pillement and others, whose designs were frequently reproduced on Chelsea and Worcester porcelain. A third location of source-material is Philip Miller's *Figures of Plants*, first published in single sheets in 1753 and in book form, in two folio volumes, in 1760. The illustrations were widely used at Chelsea, and the identification of the sources affords a most interesting pursuit. A fable edition which is still being sought for my shelves is that of de la Motte, with illustrations by Claude Gillot. Another item which is still missing is the Camden Society publication of *Travels Through England of Dr. Richard Pococke*. This contains the justly celebrated letters of Dr. Pococke written after he had visited the soap-rock locations in Cornwall, the Redcliff Backs china factory in Bristol, and a Staffordshire factory. Derby collectors will wish to obtain a copy of Middiman's *Select Views in Great Britain*, as it is the source from which a great deal of the landscape painting on the ware of that factory was derived. Many other books might be mentioned, but it is hoped that the few which are dealt with here may afford some suggestions to fellow collectors.

A CHARDIN STILL LIFE

BY HORACE SHIPP



In the possession of Norbert Fischman.

Canvas 14½ × 19½.

IN 1726, twenty-nine-year-old Chardin placed two large still-life subjects in the anteroom of the French Academy to catch the eye of incoming members and then retired to watch results. His attractive bait caught the powerful Largilliere (who thought they were Flemish) and when the real author was revealed caused him to be elected as "*Peintre de fleurs, fruits, et sujets à caractères*." In fact, more than twenty years were to elapse before Chardin followed that line of still life, followed it with a brilliance and exploration of its possibilities which anticipated the discoveries alike of the Realists, the Impressionists, and even of Cézanne. In the interval he captured popular imagination and sentiment by his charming studies of the life of the lesser bourgeoisie, though these were really painted by him in the mood of still life—studies of interrelated shapes and colours arranged statically for his own painterly delight. With them he made enough money for his simple needs; but, being at all times an artist and not a tradesman in art, he allowed others to exploit their commercial possibilities as engravings, and in the early 1750's turned his back upon the success achieved and for twenty years more pursued the study of still life which satisfied his artist's instincts. There was a touch of saintliness in such consecration.

One has but to compare one of those anteroom pictures, "The Ray" (now in the Louvre), with the still life we illustrate to see what mastery the years had brought. Many of the objects are the same—the oysters; the knife with its handle projecting forwards over the table edge; the cloth, partly covering, partly concealing the table; the wine bottle. But the whole organisation, the absolute sureness alike of form and of colour, these things are supremely achieved.

The characteristic of Chardin's still life is that along with a truth to nature which verges upon *tromp d'œil*, he is concerned so much with the painting in itself. It is that which makes him stand at the turning-point between the old concern with subject and the modern preoccupation with technique. So much that we know from contemporary

records of his method of painting allies him with schools yet unborn in his day.

Diderot, it is true, praised him for realism, his absolute truth to appearances and texture; but other critics, who knew him intimately, touched rather upon his research into the abstract art of painting.

"He puts his colours on side by side scarcely mixing them at all. . . . He made use of a special glaze for the purpose of harmonising and unifying his paintings."

"His pictures are silvery and vigorous; all the objects in them reflect each other."

His exact observation of the effects of nature caused him to anticipate the true Impressionist tenet that every colour was altered of those which chanced to be in juxtaposition, and by the unending interplay of reflection. "How many there are who have never seen it, and never will; that is the torment of our lives," he cries.

In this picture the artist builds both form and colour into a unity which has an integration the more satisfying in that it is at first glance not obvious. The series of related ellipses—that form with which Chardin experimented so continuously—set along the diagonal made by the knife handle and the bunched radishes, gives it underlying abstract shape. The colour is equally controlled to give a harmony which while perfectly true to nature yields an exact artificial scheme. With the utmost economy he creates a double fugue of warm brown and silver-white. The one moves up from the background shadows through the straw of the wine bottle, the crust of the bread, the oyster shells, the knife handle; the other down from the triangular light on the table to the oysters, the radishes and the pewter plate. The green, bright in the leaves and softened in the wine, completes the perfection. Looking at such a picture one understands the attraction to an artist such as Chardin in creating from chosen objects those which would set a painter's problem of abstract art, impressionism, and absolute realism together.

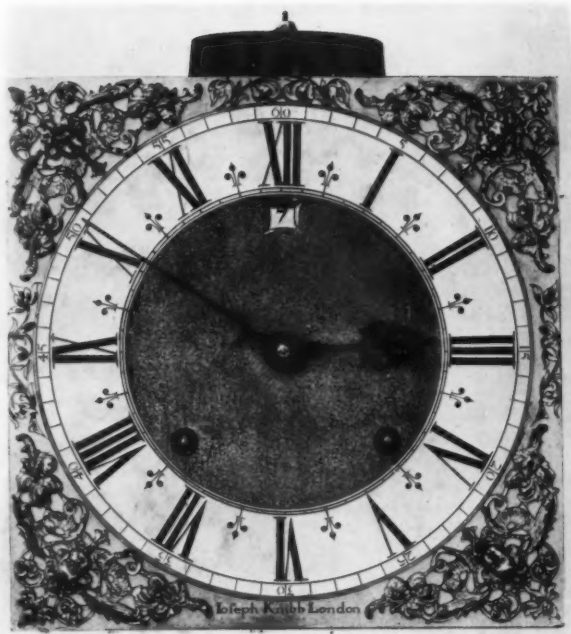


Fig. I. Dial and Hands of one-month Long-case Clock by Joseph Knibb. Note the fourth hour is marked IV and not IIII as is usual.

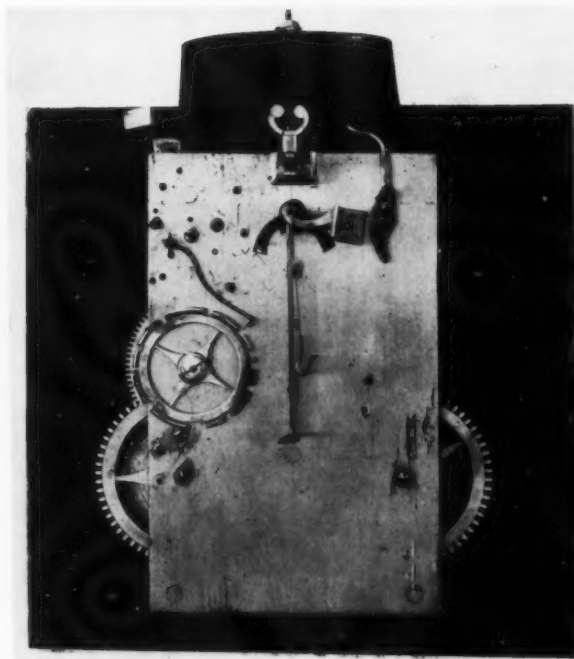


Fig. II. Back plate showing locking-plate, notched for Roman strike on two bells.

ENGLISH CLOCKMAKERS OF THE LATE XVIIth CENTURY—Part II

THE clocks produced by Joseph Knibb, though not so great in number nor of such a variety as those from Thomas Tompion's workshops, were generally equal in workmanship and often superior in design by comparison.

Joseph Knibb, born in Oxford about 1649, was the second of three brothers who all followed their father's trade as clockmaker, and to whom they were all apprenticed. The eldest son John remained at Oxford taking over his father's business, while the other two came to London after serving their apprenticeship, and were admitted the Clockmakers' Company, Joseph in 1670 and Peter in 1677.

It is probable that before establishing himself in business Joseph Knibb served as a journeyman under Edward East, for his early work portrays the influence of this great craftsman, and like East he became a royal clockmaker executing work for both Charles II and James II; also like East, Knibb made one or two night clocks, but these were timepieces and not fitted with striking movements.

As previously mentioned, the design of all Joseph Knibb's clocks, whether of the lantern, bracket or long-case variety, is superb, and has, I consider, never been surpassed or even equalled by any other craftsman, not excluding Tompion; indeed, from a careful scrutiny of the early clock cases from both workshops it seems probable that Tompion was quick to recognise his contemporary's superiority in this direction, and not backward in imitating the finer points.

While Tompion and Quare were competing with each other in the production of one-year timepieces, equation and astronomical clocks, etc., Knibb appears to have concentrated on producing a perfectly proportioned domestic clock of the correct height, that is about 6 ft. 6 in., so that the centre of the dial met the level of the eye. The 10-in. square dial is beautifully clear with the centre finely matted and the calendar aperture placed just under the XII of the

chapter ring instead of the usual place (just above the VI) and without a seconds dial. The hands are simple but nicely carved and blend with the dial perfectly. The movement is of one month duration and striking.

His chief problem was the short distance the weights could drop inside the case between each monthly winding, especially as the weights themselves, being of necessity heavier than those required to drive an 8-day movement, had therefore to be longer. He overcame the difficulty on the going side by inserting an additional wheel and pinion between the main and third wheels, the pinion having 10 leaves.

He succeeded in conserving the energy on the striking train by introducing an ingenious arrangement, popularly termed Roman Strike, which records the round of the twelve hours by 30 strokes instead of the usual 78. This arrangement works on the locking-plate principle, the pin-wheel having two sets of lifting pins—one each side—lifting two hammers, each striking a bell, one small and the other large. The pins are so arranged that at one o'clock the small bell is struck once, twice at two o'clock, and three times at three o'clock, but at four o'clock, however, only one strike is made on the small bell and one on the large.

At five o'clock the large bell is struck once; thus it will be understood why this system is called Roman, for the two bells represent the Roman figures, the light one the unit and the heavy one figure V, so that the hour of twelve would be recorded by two strokes on the heavy bell (two fives) and two on the light bell (two ones). Although quite unconventional and apparently difficult of comprehension at first in practice it proves very simple after hearing the twelve hours struck round once or twice.

Knibb also discovered the right size (about 11½ in. excluding handle) and proportions for his bracket clocks



Fig. III. Small Bracket Clock by Joseph Knibb. Date about 1685. Height 11½ inches.

which, with their fine clear dials and nicely chased hands, are very pleasing in appearance, as may be judged from the one illustrated.

From the illustration of the back-plate of this lovely little bracket clock it will be seen that the striking train is fitted with a double locking-plate so that the clock strikes the hours on the larger bell and repeats the last hour at the half-hour on the smaller bell.

Although it is known that Joseph Knibb made some fine watches and clock-watches, the number could not have been great, for so few of them are to be found to-day; at the other end of the scale it should be noted that he made the original turret clock over the state entrance in the quadrangle at Windsor Castle in 1677, which had the distinction of being one of the very first of its type to have brass instead of iron wheels. His clocks are usually signed Jofeth Knibb. Londini fecit or Joseph Knibb. London., while his watches are inscribed Jos. (or Jose) Knibb. London.

It would appear that Knibb's workshop, till a little prior to his retirement, was at the Dyal near Serjeant's Inn in Fleet Street, but his latest address was given as the Clock Dyal in Suffolk Street, near Charing Cross in the *London Gazette*, April 1697. He then advertised that "On Friday the 23rd inst. will begin the sale of Parcel of very good Pendulum Clocks, some do go a year, some a quarter of a year, some a month, some a week and some 30 hours. Some are Table Clocks, some repeat themselves, and some, by pulling, repeat the hours and quarters. There are also some watches to be then and there sold."

This information is of particular interest, giving as it does his latest address, the date of his retirement from business, and the fact that the type of clock we now call Long-case (or more familiarly Grandfather) was in his day called the pendulum clock, and the one known to-day as bracket was then termed the table clock; it is also apparent from the



Fig. IV. Back plate showing locking-plate notched for double hour strike (at each hour and half-hour) on two bells.

advertisement that Knibb attached more importance to his clocks than to his watches.

The date of Joseph Knibb's death has not yet been ascertained, but it is known that on leaving London he went to live at Hanslope, a village near Stony Stratford, Bucks, where he made one or two clocks in spite of his retirement.

Daniel Quare, a contemporary of Thomas Tompion, and whose reputation was second only to the great master, was probably the most versatile clockmaker of his time.

Born of a Quaker family in Somerset in the year 1648, he was admitted the Clockmakers' Company, after completing his apprenticeship and serving his two years as a journeyman, in 1672, when he set up in business at St. Martin's le Grand.

At the age of twenty-eight he married the daughter of a rich maltster of High Wycombe, which fact enabled him to exploit his genius and overcome the persecution he suffered as a consequence of his religious faith. In this latter connection the records show that his premises were frequently forced with a sledge hammer and his clocks and watches seized to pay for the maintenance of the parish priest or the militia. In addition he was constantly being fined, along with others of the Quaker religion, for holding meetings, which they did because their regular places of worship were forbidden them under the pretence that their assemblies were for the purpose of undermining the authority of the Established Church. A difficult situation arose when he was appointed Clockmaker to George I, as by his religion he was forbidden to swear the Oath of Allegiance required of all who entered the Royal Palace, but this was overcome by his being given a key to a small back door by which to admit himself and freedom to roam where he wished when once inside.

Unlike those of Tompion or Knibb, Quare's productions were not always of the highest quality, from which we can

Fig. V. Six-month Long-case Clock in red lacquer case by Daniel Quare. Date about 1700. Height 8 feet.



deduce that he worked to a price rather than to a standard as the demand for both his watches and clocks was enormous, but he proved equal to it, being very busy exporting his productions to almost every part of the then known world. It must be conceded, however, that his best work was quite equal to that of his two contemporaries and probably showed more ingenuity, but the indifferent quality of some of his work no doubt accounts to a great extent in the assessing to-day of the value of his clocks and watches at a lower figure than those of the other two craftsmen. Quare made several fine one-year long-case clocks, one of which is at Buckingham Palace and another at Windsor Castle, and both of which compare favourably with Tompion's similar masterpieces. One of his six-month clocks in red lacquer case and a three-month clock in walnut case are illustrated.

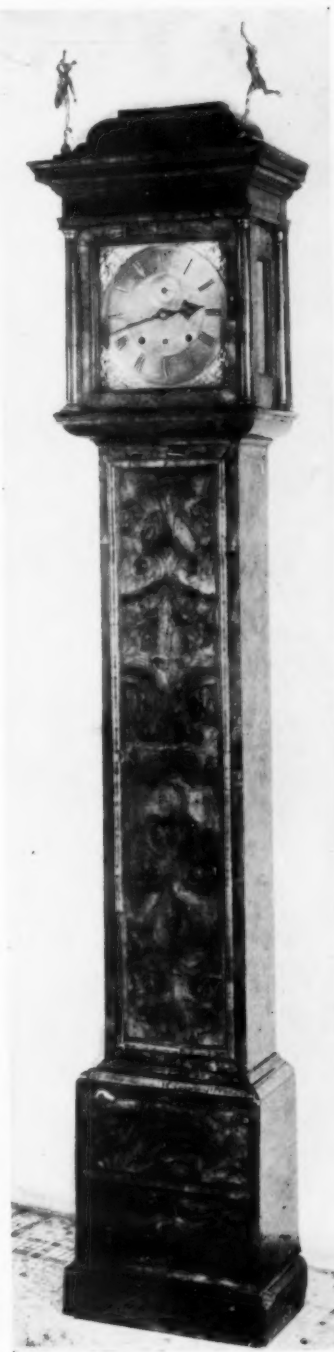
As already stated, Quare was a versatile craftsman and this is amply proved by the variety of his productions which, in addition to his one-year clocks, included equation clocks (probably invented by him), apparent Solar-time clocks, six-month, three-month, and one-month clocks, repeating watches (again his invention), and portable barometers (for which he obtained a patent in 1695). With regard to the latter, prior to this important improvement the weather-glass, or Torricelli tube as it was called (after its inventor, the famous Italian physicist, in 1643), was suspended in a bowl of loose mercury. Quare's patent covered the means of locking up the mercury in an ivory cistern which was sealed to the base of the tube. The cistern containing the correct amount of mercury was itself sealed at its base by a loosely fitted leather pad against which a flat disc, attached to a screw, rested, and which when screwed up forced the mercury from the cistern up the tube so that the barometer could be safely carried in any position.

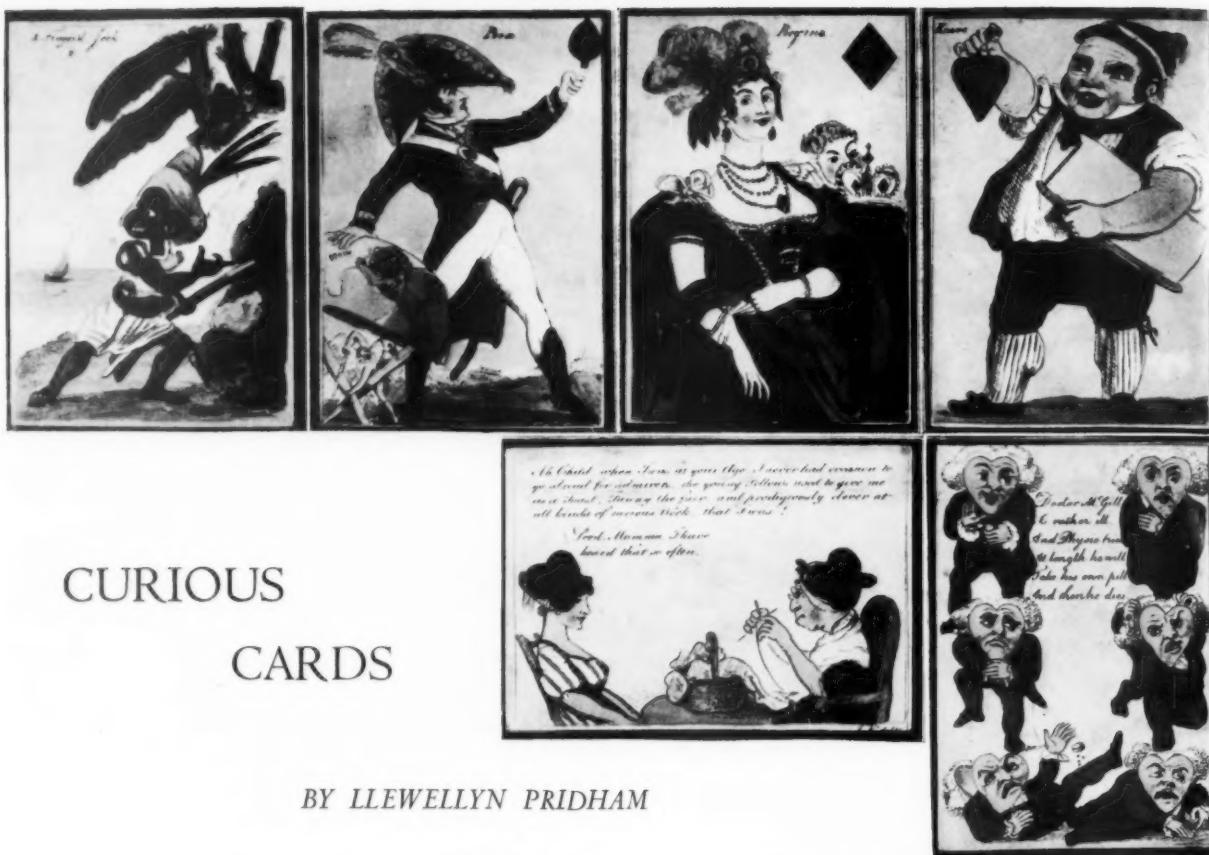
Quare's contribution to the development of watches was the repeating action which he invented in 1680, but apparently did not trouble to exploit until 1686, when Edward Booth applied for a patent which was successfully opposed by the Clockmakers' Company on Quare's behalf. Booth, when he was ordained in the English Church, took the name of Barlow from his godfather, Ambrose Barlow, and was a man of the highest integrity, so there can be little doubt that when he applied for the patent he was unaware of the fact that Quare had forestalled him.

Daniel Quare was elected Warden of the Clockmakers' Company in 1705, and served as Master in 1708. Towards the end of his very successful business career he took life more leisurely, purchased a country estate near Croydon and took Stephen Horseman, a former apprentice, into partnership. Although Horseman carried on the business after Quare's death he was not very successful, and in 1737 became bankrupt.

Daniel Quare died at his Croydon home in 1724, but for him there was no burial in Westminster Abbey, and he was laid to rest in the Quaker's ground at Bunhill Row attended by numerous of his fellow clockmakers. In fact, very few newspapers dared to publish an obituary worthy of such a craftsman, the best appearing in the *Daily Post* for March 24th, 1724, which read "Last week died Mr. Daniel Quare, watchmaker in Exchange Alley, who was famous both here and in foreign courts for the great improvement he made in that art."

Fig. VI. Three-month Long-case Clock in walnut case by Daniel Quare. Date about 1695. Height 7 feet 6 inches.





CURIOUS CARDS

BY LLEWELLYN PRIDHAM

THE antique cards shown come from a complete pack belonging to my brother, Dr. John Alexander Pridham, M.R.C.S., L.R.C.P., M.C., J.P., of Broadway, Dorset.

They were given to him fifty years ago by a dear old lady, a Mrs. Rabets, as eccentric as she was odd. The good dame was possessed with an all-absorbing affection for animals, amounting almost to a mania. Her little house in Weymouth was overrun with cats and dogs, and upon opening any door the room beyond would vomit forth her pets of all breeds and sexes; yet living together in complete harmony . . . no quarrels when even Airedales and Bull-terriers were thrown a single bone to gnaw.

I can well remember her great joke which was cracked whenever we children delighted in giving her the cue; asking her again and again for a half-cup-of-tea. "What! Another broken cup?" she would declare in mock horror amid shouts of merriment.

Also, I can just remember almost the exact words the old lady employed when she presented, at a Christmas party, my lucky and fortunate brother with this unique and valuable gift.

"Take this, boy," holding up a package. "'Tis worth its weight in gold. Listen now. 'Twere painted by my great, great, gran'daddy ever such a long time ago . . . he was a very clever artist. You'll like 'em better when you grows up."

With those few words of information and admonition, she handed over the little cardboard-box into which the cards fitted with the utmost exactitude, the container being painted in water-colours with sprays of flowers.

I promptly forgot all about them and so, apparently, did my brother. Ten years after the giving of the gift the family moved to London; then came the war . . . my brother to France, myself to the navy, young brother to India, mother back to Weymouth. In this Georgian town we all came finally to roost. It was here that I—with a meticulous memory for our *lares et penates*—began an enquiry as to the whereabouts of the faded little box almost forgotten, which

had not been seen by me for about fifty years. Though many things, precious and otherwise, had got themselves lost, burnt, and destroyed, we all remembered the tiny box of cards, and my sister-in-law, in due course, discovered them tucked away at the back of a drawer in an old sideboard.

I was delighted at the find, and was now in much more of a condition to appreciate their interest and quaintness. They were hand-drawn and painted in most lively colours, firmly mounted, with the exception of two or three, on stout cardboard, presenting an appearance which must tally with the freshness they displayed when first produced by some lover of the gaming-table. One thing is certain, the cards have never been used for the purpose they were designed.

The pack dates back to the times and customs depicted by Hogarth, in my opinion, judging by the costumes worn by the women and the blue coats and stocks of the men. One clue is the fact that the Ace of Hearts is interpreted by a native with a drum or keg slung over his shoulder, with the following caption: "Champanzee (sic) in the pantomime (sic) of Perouse, Covent Garden Theatre." When was this mime produced?

Some of the jokes are hard to decipher, and the supposed humour is very old-fashioned and of a naive simplicity . . . distinctly feeble according to our modern standards of wit. For instance: The Three-of-Hearts shows a father and mother on each side of a minister, and the latter remarks, "What name shall I give this child?" One of the parents responds, "John, an't please your Reverence!"

Another: the Four-of-Spades. An overseer admonishes his slave. "Sambo, you can't have counted all those stones in ten minutes!" Sambo, "Yes, Massa, me have. Dere ten hundred fifty thousand million, massa, if you no believe count em massa, count em, yourself." This one, mainly due to the picture, does produce a smile.

I am quite certain that these cards are unique—though life is full of surprises—and I found them most intriguing. I rather wonder if they will appeal to a wider circle.

JOHN BROOKS and his ENGRAVINGS on BATTERSEA ENAMELS

BY CYRIL COOK

Fig. 1. Peg Woffington.
Engraved by John Brooks
(British Museum).

IN the artistic world of the XVIIIth century, John Brooks has a notable place as the founder of the Irish school of mezzotint engraving. He also played a prominent part in helping to revive the art in England about the middle of the century, when it was declining from sheer want of encouragement. He is now best remembered, however, as the inventor of the method by which printed decorations from line-engraved copperplates were first applied to enamels, pottery and porcelain, and which, in its modern form, is now a standard decorative process for this type of ware throughout the world.

Brooks was an Irishman, born about 1710, of unknown parentage. He was probably of Dutch descent, as the earliest account of his life gives his name as John van Brooks.¹ He worked first in Dublin as a line-engraver, his earliest known work being the frontispiece to the *Odes and Satyrs of Horace*, published by Samuel Fuller at the "Globe and Scales" in Meath Street, Dublin, in 1730.

As an engraver, he was admitted to the freedom of the Goldsmiths' Corporation in 1736. In June, 1740, he published the first engraved portrait of Peg Woffington from "At the back of Dick's Coffee House, Skinner Row," and in the same year came to London, where he learned mezzotint engraving from John Faber, junior. He was back again in Dublin in the following year and established himself as an engraver and print-seller at "Sir Isaac Newton's Head" on Cork Hill, from which address in 1742 and 1743 he published more than one hundred portraits and topographical views with "Proposals for encouraging the Art of taking Prints from Copperplates." Among his associates at this time was Andrew Miller, a Londoner of Scotch parentage who had also studied under Faber, and who is thought to have engraved many of the prints issued from "Sir Isaac Newton's Head" up to 1744, when he set up in business for himself on Hogg Hill, now known as St. Andrew's Street.

Much credit is due to Brooks for the part he played in the revival of mezzotint engraving. He was the reputed master of several of the foremost exponents of the art who contributed to its rejuvenation, notably, McArdell, Purcell, Spooner and Houston, though Strickland, the Irish historian, thought his pupils owed the excellent instruction they received to Andrew Miller rather than to Brooks himself.² In a review of Strutt's *Biographical Dictionary of Engravers*, 1785, a writer in the *Gentleman's Magazine*, while admitting that Brooks was a man of some taste and ingenuity, "always engaged in projects," went so far as to say he never wrought a plate himself and that all the prints issued in his name



were the work of one or other of his famous pupils. This has been only partially accepted by later historians, particularly Strickland, whose opinion it was that of some thirty-seven mezzotint portraits issued by Brooks, all those inscribed 'In Brooks Excudit,' instead of the more usual 'In Brooks Fecit,' were probably the work of Andrew Miller or other pupils at "Sir Isaac Newton's Head."

In 1746, Brooks made over his print-selling business to Michael Ford, another of his brilliant Irish pupils, left Dublin and established himself as an engraver in the Strand in London. From this address, on September 6th, 1746, he advertised in *Faulkner's Journal* two mezzotints which were to be published on subscription terms in the following October and November:

"This day His Royal Highness the Prince of Wales and the following Ladies and Gentlemen were pleased to subscribe to John Brooks of the Strand, London, engraver, for two mezzotint prints, the one 'The Battle of the Boyne' . . . the other the remarkable 'Siege of Derry' . . ."

No other engravings of importance done by Brooks after quitting Dublin are known and, apart from a mezzotint portrait by Houston of Sir John Vandeput, Member of Parliament for Westminster in 1750, which Brooks published on January 25th in that year "for the worthy electors of Westminster," there are no records to establish the circumstances of his employment in London for several years after 1746.

About the middle of 1753, however, his name appears for the first time in the Battersea Rate Books, with those



Fig. II. Elizabeth Gunning, Duchess of Hamilton. Battersea Plaque (Schreiber Collection).



Fig. III. Maria Gunning, Countess of Coventry. Battersea Plaque (Schreiber Collection).

of Stephen-Theodore Janssen and Henry Delamain, the Dublin potter, as one of the proprietors of the newly established Enamel Works at York House in Battersea.

From such later accounts as are available, it seems he had started a career of dissipation and would probably have lapsed into complete oblivion had it not been for his pioneering activities in printing enamels and earthenware from engraved copperplates, without which there would have been little justification for setting up a large and expensive new business at Battersea to compete with other decorating establishments operating in London and the Midlands.

Before 1932, when nothing was known of the Battersea partnership, the credit due to Brooks for the invention of the new decorative process rested mainly on two brief XVIIIth-century accounts of his life. The first of these, in *The Gentleman's Magazine* for May, 1786, referred to him as the reputed "inventor of fixing print impressions on the flintware practiced ever since." The second account, more extensive and probably more authoritative in that it emanated from Ireland, appeared in the *Anthologia Hibernica* of May, 1793, and credited him with having "produced a specimen of an art which has since been applied and extended to a very considerable manufacture at Liverpool and other places in England which was printing in enamel colours to burn on china."

Many others—the Liverpool printer, John Sadler, and the Swiss enameller, Jean André Rouquet, for example—had long pondered over the idea of a printed decoration for earthenware tiles, china and enamels. Benjamin Franklin, too, had similar ideas, for he made suggestions before 1753 for a method of printing square tiles from copperplates. He said his suggestion was passed "to several artists in the earthen way about London who rejected it as impracticable."³ But in view of the statements of 1786 and 1793, supported by the subsequent discovery of a petition which Delamain submitted to the Irish House of Commons in November, 1753, in which he said he had "purchased the art of printing earthenware," and the rate-

book evidence proving Brooks's association with Delamain in the Battersea venture in the same year, there is no reason to doubt the story that Brooks was the inventor of this important decorative process. It was thought for many years that the credit for the invention was due to Sadler, of Liverpool, but Sadler's biographer, Mr. E. Stanley Price, writing in 1948, did not claim more for him in this connection than that he printed tiles from woodcuts in 1756.⁴ This was two years after the Battersea factory had ceased its active operations.⁵

Prior to July, 1753, all enamels, pottery and porcelain were decorated by hand-painting, and it is clear that, with the adoption of Brooks's new process, Janssen, Delamain and Brooks were the pioneers in its exploitation on a commercial scale. There is nothing to show that Delamain used it to decorate his Dublin-made pottery at such an early date. He did not acquire his Irish factory until February, 1752, and it is extremely doubtful whether it was an active business at the time; in his petition of November, 1753, he said it had failed, and that he had "supported the most knowing persons that were employed in the old manufactory whilst his new one was building." The earliest examples of printed Irish pottery seem, in fact, to have been the delftware which was made at Limerick in 1761, though Michael Hanbury, an Irish copperplate printer and engraver, exhibited several such specimens to the Dublin Society in 1758 when he was awarded 20 gns. for "a new invention for ornamenting with great despatch, china and earthenware, etc., from copper plate engraving on the unburnt glaze."⁶

The reference to "earthenware" in Delamain's petition suggests that Brooks's invention was specifically related in the first instance to printing this type of ware, and it may perhaps be the case that the York House establishment was set up with the initial object of decorating the "Dutch tiles" which were mentioned in public notices of June, 1756, when the stock of the factory was sold. No evidence is yet available, however, to support this suggestion.



Fig. IV. Horace Walpole. *Battersea Plaque*. (Schreiber Collection).

For the period commencing January 1st, 1754, the Battersea rate-book entry is merely "Janssen, Delamain and Co." This suggests that Brooks had by then ended his part-proprietorship of the business, but he may have been retained to work as an engraver; it is known that he continued to live in the Battersea area for at least two further years, for he was separately assessed as liable for rates on a house there as late as 1756.

The failure of the business at York House, eighteen months after its inception, has frequently been ascribed to Brooks's bad management and dissipated conduct, but there is no really positive evidence of this, though he was certainly very heavily financially indebted, early in 1754, to Peter Gandon, father of James Gandon the architect, who had become security for him for a large amount.⁷ Brooks was an engraver and had no technical qualifications for a position as manager of a commercial concern operating a highly technical process involving the firing of coloured enamels at different temperatures, so that if he did leave within six months of the factory's inception, the failure of the business cannot reasonably be attributed solely to his shortcomings. The real manager was doubtless Henry Delamain. He was an experienced and technical-minded potter, but much more interested in pursuing other activities at Dublin, Vauxhall and Liverpool, to the detriment of affairs at Battersea; the neglect involved by such a part-time interest must necessarily have contributed to the York House failure.

Brooks was declared bankrupt in 1756; the notice of it in the *Official Gazette* for January 27th–31st, 1756, about a fortnight after that of Janssen, shows him as "of Battersea in the County of Surrey, Engraver," and it was apparently not until the following February or March that he left the district as a subsequent notice in the *Gazette* for March 27th–30th referred to him as "late of Battersea." He is said to have continued to work in London designing and engraving for booksellers. According to Strickland, he also "endeavoured to produce by subscription works in the enamelling process of which he kept the secret."



Fig. V. Sir Robert Walpole. *Battersea Plaque* (Schreiber Collection).

He lived for several years after 1756 at "Mr. Rose's in Broad Sanctuary, Westminster"—presumably "The Three Tuns"—and, when Rose gave up these premises, went with him to "The Buffalo" at Bloomsbury, at both places being accompanied by James Gwin, the Irish artist, who had also been employed at Battersea.⁸ Brooks stayed for some years with Rose in Bloomsbury and, when Rose died, was befriended by John Hall, with whom he is said to have lived for some considerable time. Hall had served his apprenticeship with Simon François Ravenet, the chief engraver at York House, when Brooks was one of the proprietors and Gwin the chief designer. Hall later became Historical Engraver to George III, but he never forgot his old colleagues, and befriended both Brooks and Gwin, when they found it impossible to earn even a bare subsistence. Later on, Brooks left London for Chester, where he is stated to have died in discreditable circumstances; the precise date of his death is unrecorded.

No comprehensive attempt to identify the work of any Battersea artist was made before 1924, when a revised catalogue of the enamels in the Schreiber Collection was issued. In this work—the first serious critical examination of specimens assumed to represent the output of the York House factory—Mr. Bernard Rackham accepted as Battersea productions a well-defined group of forty-eight items decorated with prints in soft tones of black, brown, brick-red, mauve and crimson and, in some cases, painted-over with slight washes of transparent colour. These, he thought, could reasonably be accepted as Ravenet's work, and the accuracy of this conjecture, so far as the Royal portraits in the group are concerned, has since been established by the discovery of portraits of the Duke of Cumberland carrying his name in full—*S. F. Ravenet, ft.*

By 1932, following the discovery by the late Mr. H. W.



LEADERS BREAKING AWAY.

AN EARLY PRINT by an UNKNOWN ENGRAVER

BY A. B. SHONE

RECENTLY a rare print has come to light. It depicts a female "Whip" driving a godlike "Phaeton and four" and like the classical Phaeton, her horses are out of hand. A groom is endeavouring to check them. He fails to stop the leaders, but brings the wheelers up short with a suddenness that snaps the steel pole hook and the leaders are away, snapping their reins and dragging the swingle-trees after them. Calmly the "whip" keeps her position and control of the wheelers. To most people, it may appear that she is not doing much to avert disaster, but the good coachman will know that when a team gets into trouble the "whip" must, at all costs, sit tight on the box in control of the reins.

In those days it was fairly common for women to drive. In the *Sporting Magazine* of 1803, we read, "About 40 years ago it was remarked that a lady in this metropolis expressed herself that she thought every woman ought to know how to drive for fear her servant should be drunk, a common thing when visits were paid in the country at any distance. Soon after this two countesses were seen driving near Westminster Bridge, one in a four-wheeled chaise, the other in a curriole." As early as 1776, M. Darby published a print "Phaetona or Modern Female Taste," which shows a fair whip with an enormous head-dress driving a phaeton and pair.

By repute the most accomplished of the fair whips in the 1790's was Lady Lade, the one-time lover of a highwayman who had made his last journey to Tyburn. Married now to Sir John Lade, the Master of the Prince of Wales' Horse, her skill at driving had full scope for several years. At this time her life must have been surrounded by horses and carriages and all the gaiety of court life; we read (August 12th, 1794):

"An elegant firework was given at Sir John Lade's at Cant Hill in honour of the birthday of the Prince of Wales. The elevated situation of the ground added much to the splendour of the exhibition. A band of music from Byrnham attended and a great number of people from neighbouring villages who were supplied with a great plenty of strong beer after the fireworks. The night being remarkably fine about thirty couples danced upon the lawn before the house until two in the morning, when the whole band with the company in full chorus concluded the entertainment with 'God Save the King'."

In the middle of all this gaiety, Stubbs painted her portrait on a chestnut mare, which hangs in the Queen's collection at Windsor.

But once again life was not all roses for Letty Lade, for we read later on (in 1812), "a noted whip (Sir J——— L———) has recently taken what are called 'summer lodgings' over 'the water' at no great distance from the 'King's Bench': and report adds that he is so 'deep' (in love with them) as to afford little or no hope of his ever returning to his former 'scenes of gay resort.' His friends say he has 'retired' from the 'fashionable world.'" So it would seem her lover paid the penalty on the gallows and her husband languished

in the debtors prison at Newgate, though later to be released by the good offices of his former royal Patron.

Perhaps we are jumping to conclusions in assuming that the fair whip in this unusual print was Lady Lade, but the Stubbs painting of Lady Lade on horseback does much to suggest that it is a defensible guess. Is it reasonable to go one step further and suggest that the print is also the handwork of Stubbs? It is in its first state, so bears no engraver's name. It is very rare, and so far as is known no other copies are in existence which would suggest that only proof copies were ever printed.

With a struggle, it might be possible to enumerate a dozen English engravers other than Stubbs who were known to have engraved horses and carriages in the 1790's, not to mention the possibility that it is the work of a Continental engraver, but when we add the historical evidence that Lady Lade was the outstanding feminine whip of the time, and compare the print with Stubbs's painting of Lady Lade, the case becomes stronger.

If we look at the horses, they are alive and real in a way no other artist painted for forty years after this date. Even Pollard, perfect as his prints are in the hands of the great engravers between 1820 and 1850 seems stylised beside craftsmanship like this. The harness also is absolutely perfect, right down to the broken ends that have been torn adrift. The vehicle also, though more "godlike" than other phaetons of the period, is a perfect carriage. Such a carriage must have existed to have been engraved in such detail—the two steel "crane necks" which join the front wheels to the back; the seat suspended by short leather straps from steel "C" springs at front and back (which became the method of suspension of all the best travelling carriages for the next fifty years); it even has the two leather loops at the bottom of the seat which go round the unsprung members of the carriage and prevent the seat bouncing too much. Add to all this perfection of horseflesh, harness, and carriage detail, the perfect proportion between the size of the horses, the phaeton and the "whip" and it is clear that it is work of an engraver (and painter) of the first rank.

Should the print be known to any of your readers, it would be most interesting to know more of its history. In any case it is an intriguing work and many years ahead of its time. If it does not come from the hand of Stubbs, it seems almost certain that it must bear some relation to the great master.

There is in existence a smaller but very similar print, with the title "An Inversable Phaeton," which Hillaire Belloc has reproduced in his book *The Highway and its Vehicles*. There is clearly a connection between the two prints. The "Inversable Phaeton" print would seem to be a description of a phaeton having a quick release mechanism contrived to release the lead horses in a contingency such as is depicted in the above print, and no doubt the engraver of the "Inversable Phaeton" took his design from this print.

BOOK REVIEWS



Plate XVII. Scenery of Great Britain and Ireland. J. R. Abbey. "View of the Observatory", Oxford. Aquatint by T. Rowlandson.

PAINTINGS AND DRAWINGS BY LESLIE HURRY. The Grey Walls Press. 18s.

The greatest obstacle in the way of objective art criticism—perhaps, indeed, in the way of any criticism—is the individual's tendency to perceive only that for which he is looking. To a certain extent this is so even in the case of naturalistic art, but it must almost always be true of assessments of impressionistic and subjective painting.

Nowadays, when creative work is analysed, paraphrased and broken down *ad nauseam* for the satisfaction of amateur psychologists and political and idealistic axe-grinders, hardly any artist save the decorator of biscuit-tin lids can be sure of his motives. Where one student will perceive an urgent sensuality in the head of a daisy, another will see in it a whole panorama of social significance.

Rather inclined to the latter type of analysis is Jack Lindsay, who, in his introduction to the book under review, is quick to detect evidence of the artist's political sympathies, and seems to me to be over-inclined to insist that his paintings are party statements rather than objectified moods or non-didactic attempts to transmit sensory and emotional experience.

It is surely unnecessary to postulate that because an artist "has come through into a personal mode of expression which has considerable relevance to the human condition of our days," this proves his overriding obsession with a social, as distinct from a personal, ethic.

Leslie Hurry has considerable talent, especially in the matter of stage set designs. He is capable of a fury, a delicacy and a richness that is to be found in the work of very few of his contemporaries. Despite his particular proficiency in set designs, I would not, however, pass off his work as being merely theatrically competent. Like Mr. Lindsay, I see more in it than that. But unlike Mr. Lindsay, I would not take, say, the portrait of Grace

Douglas and assert that "the characteristic pose of the figure creates the spatial laws in which it is seen and sets up tensions relieved by the imagery which actualises the burden of the subject's contemplation." Not only would I not be sure of what I was talking about, but I would hesitate to dogmatise if I was. If Mr. Lindsay is anxious to avoid doing Leslie Hurry a disservice, he will soft-pedal a little on his interpretations, especially where they are political. It is one thing to discuss a work of art, quite another to place it firmly on the Index.

However, his introduction is by no means without value, but even without reading it we have a stimulating selection of the work of an imaginative and fluent painter that is marred only by the preponderance of monochrome reproductions. There are thirty-six, and two in colour.

JON WYNNE-TYSON

SCENERY OF GREAT BRITAIN AND IRELAND—IN AQUATINT AND LITHOGRAPHY. 1770–1860. From the Library of J. R. Abbey. A Bibliographical Catalogue. 399 pages + 35 plates in collotype (Frontispiece in colour). Privately printed at the Curwen Press, London. £15 15s. od.

This volume is a remarkable monument, to-day, to a survival of knowledgeable private patronage, for Major Abbey here successfully explodes the fallacy that modern conditions make it impossible for a man of taste to carry his collector's interest beyond a tentative and strictly amateur stage. The Abbey Collection of English Coloured Books (embodying the greater part of the aquatint engraver's output throughout the most important period in his history, and the cream of early nineteenth-century lithography) is unique, in so much as that it cannot be equalled even by any national collection. Its assembly has taken a quarter of a century, and it continues to grow and

preserve under one roof a body of English publishing achievement of great vigour and beauty in illustration and typography.

This catalogue in itself carries on that proud achievement, and, large as it is, it is a delight to handle and to read, and a well-nigh perfect guide to the body of its subject. All those interested in book production will find the index to printers, publishers, and booksellers invaluable, especially in its references to those great typographers, W. Bulmer and T. Bensley.

In the period's most distinguished publications the artists and engravers (in many cases the one man doubled the rôles) were apt to overwhelm the author in interest, though here again such artists as James Malton, William Havell, and the Daniells, uncle and nephew, were often their own authors.

The robust energy of Rowlandson gave eccentric accent to the refinement of the English aquatint, though, of the 24 books he illustrated in this manner, the best were those he executed with unusual restraint for Ackermann.

Major Abbey reminds us in his succinct Preface that spelling at this time was still infinite in its variety, and that thus a measure of detective work is added to the delights of the collector. So, too, variety in the colouring by hand of the plates is of great interest, copies being sometimes especially coloured to order after printing, and even in some cases coloured by the more or less gifted hand of a dilettante owner. It is of interest to remember that S. T. Prideaux, whose *Aquatint Engraving*, published in 1909, is still the standard work, refers more than once to the criticism that the medium of aquatint destroys rather than represents the individuality of the artist, and cites the work of J. A. Atkinson in proof that any such danger is likely to be in ratio to the artist's quality. Atkinson, indeed, usually working in soft ground etching combined with aquatint, produced results as unmistakable as Rowlandson in their quieter way. Here, the

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In fact, here is that rare marriage of qualities in a book: an invaluable work of reference for the scholar, and a treasury of interest for the widely intelligent and aesthetically keen sighted.

K. ROMNEY-TOWNDROW.

TEMPLE OF FLORA. By R. J. THORNTON.
Collins. £8 8s.

Despite enormous re-armament drives and a general official tendency to compel as many people as possible to make do with as few luxuries, and even necessities, as practicable, publishing houses show no sign of lowering their output of expensive and tantalisingly desirable books on the fine arts.

Messrs. Collins are responsible for the latest of these to hand, and their choice, rather surprisingly, is a reprint of Thornton's *Temple of Flora*, described by Geoffrey Grigson and with bibliographical notes by Handasyde Buchanan. Whether the publishers have chosen the right moment for such a very period enterprise only they will know, but if they had to choose a fresh edition of any one of those enormous works that burdened the shelves of our Victorian forefathers they could hardly have done better than to select this sumptuous classic. What a rich feeling it gives one to turn these heavy pages! The text and the plates are printed in Holland, and are all one could expect from master craftsmen. Indeed, the whole production is so lavish as almost to embarrass.

It is not, as we are told, easy to be sure of the right title of Thornton's immense work which included the *Temple of Flora*, for the simple reason that Thornton himself was not sure and wavered in his inclusive titles as the work progressed. At times he called it a *Philosophy of Botany* in which were to be included several subsidiary titles and volumes, though in the end the *Botanical Extracts*; or *The Philosophy of Botany* became three separate volumes in folio. What we know as the *Temple of Flora* is in fact the concluding portion of a work announced to the public in 1797 as a *New Illustration of the Sexual System of Carolus von Linnaeus*, published through the years in parts with green covers and pink labels, completed by 1807 and published as a "*New Illustration of the Sexual System of Carolus von Linnaeus: comprehending an elucidation of the several parts of the fructification; a prize dissertation on the sexes of plants; a full explanation of the classes and orders, of the sexual system; and the Temple of Flora, or Garden of Nature, being picturesque, botanical, coloured plates, of select plants, illustrative of the same, with descriptions.*"

So much in elucidation, and in favour. Yet I could not help thinking, even as one impressive plate fell back upon another, that there might be, by any connoisseur's standards, other past works more deserving of a new lease of life. More deserving, that is, not only for reasons of personal taste, but because, in reproducing Thornton's plates (and those of several other artists, let it be remembered),¹ the publisher's craftsmen have been forced to work within certain technical limitations, outside of which they could only have presented us with a false, though perhaps improved,

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concept of the originals. For although the Dragon Arum and the Large Flowering Sensitive Plant, and all the other exotic, though usually poisonous-looking blooms, must by their very grandeur command our respect, it is impossible to overlook how flat they all are and in how few cases they indicate the true texture of the subject.

But I do not wish to cavil. This is a magnificent work, dramatic and romantic, and while one may find it impossible to believe in the ancient temples and mountains and storm-wrack'd galleons that supply the backgrounds to the strange, often frightening flowers and plants, the book is an emotional and aesthetic experience that is not to be missed.

¹ The plates were engraved by various processes—aquaint, mezzotint, stipple and line engraving—and the impressions taken from them were printed in colour and finished by hand. The vast majority of the work on the Thornton plates is done either by aquatint or mezzotint; and most of the plates were altered or added to from time to time, producing a different "state" in each case, some plates having as many as four different states.

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Hughes of a number of signed and dated documentary prints in characteristic Battersea style, several of the other printed enamels which it was thought, in 1924, might be Ravenet's work had been confidently re-ascribed to Robert Hancock, the engraver who afterwards did much beautiful work for the Worcester Royal Porcelain Company. There remained a number of portraits engraved with scattered stippling and a much less firm and rhythmical line than that of Ravenet or Hancock. In the absence of positive evidence, the authorship of these continued to be obscure; it could only be assumed that they might possibly represent some of the work which Brooks did at York House.

More recently, however, close comparison with a key-piece brought to notice by Mr. W. B. Honey has served to establish with almost complete certainty that this assumption was well founded. The piece in question is the line-engraved portrait of Peg Woffington which Brooks engraved and published in Ireland in 1740 (Fig. I). Comparison of this with a Battersea portrait of Elizabeth Gunning, Duchess of Hamilton (Fig. II), at once establishes the similarity in the style of engraving. It is, indeed, unlike that of any of Brooks's associates at York House in 1753-54, as evidenced not only by their contemporary work on enamel, but by the large volume of the engraving they did later on for the publishers of profusely illustrated works, such as Smollett's *History of England* (1758-60), Domenico Angelo's *L'Ecole des Armes* 1763, and Boydell's *Collection of Prints* 1769.

With this confident identification as a basis, it is now possible to claim for Brooks other Battersea work in which the hand of the artist is characterised with similar features. These are the companion portraits of Maria Gunning, Countess of Coventry, based on a painting by Francis Cotes in 1751 (Fig. III), and those of Lionel (Sackville), Duke of Dorset, adapted from an engraving by James McArdell, published in 1750 and based on Kneller's painting at Knole. There is also a bust portrait, said to be that of Horace Walpole (Fig. IV), which has long been attributed

to Ravenet, but which is engraved in similar style to Brooks's "Peg Woffington," and must therefore now be credited to him.

Battersea portraits of Sir Robert Walpole, 1st Earl of Orford, after Van Loo's painting now in the National Portrait Gallery (Fig. V) are also met with on rare occasions. These portraits, which are usually associated with the classic "Horse of Troy," designed by Gwin and engraved by Ravenet, or with the Arms of the Anti-Gallican Society of which Janssen was Grand President, have been widely attributed to Hancock, but a critical inspection under the glass confirms Mr. Honey's assertion in 1932 that the engraving is a composite work, the face and hair in Ravenet's style and the costume that of the engraver of the Duke of Dorset.

The small volume of the work done by Brooks at York House tends to corroborate the assumption that his period of service there was of short duration; as implied by the rate-book entries, he probably left the factory at the end of 1753, six months after its inception. His work on enamel ranks favourably with that of other York House engravers. It lacks the bold, flowing line of the Royal portraits, engraved by Ravenet, and is frequently a mere blurring of scattered line interspersed with irregular stipple, but the final effect is sensitive and unlaboured. Nevertheless, his reputation rests more firmly on his invention of the method of decorating pottery, porcelain and enamels with printed designs than on the actual work he did at York House. No man, other than the leading practitioners of the art in its early days, created a greater impact in the field of ceramic decoration.

¹ Strutt, J., *Biographical Dictionary of Engravers*, 1785.

² Strickland, W. G., *Dictionary of Irish Artists*, 1913.

³ Tipping, C. H., *A Pottery Memorial Book*, APOLLO, February, 1948.

⁴ Price, E. Stanley, John Sadler, *A Liverpool Pottery Printer*, 1948.

⁵ Cook, Cyril, Simon-Francois Ravenet and his Engravings on Battersea Enamels. *English Ceramic Circle Transactions*, June 7th, 1951.

⁶ Westropp, M. S. D., *General Guide, Irish Pottery and Porcelain*, 1935, p. 14.

⁷ Toppin, Aubrey J., M.V.O., *English Porcelain Circle, Transactions*, 1932, p. 60.

⁸ Cook, Cyril, James Gwin and his Designs on Battersea Enamels. *APOLLO*, March, 1952.

LETTERS and Answers to Correspondents

To the Editor, APOLLO.

Sir,—I have been commissioned to write a book on silhouettes, and am anxious to trace as many in private collections as possible.

May I, therefore, seek the courtesy of your columns to ask any collectors of this type of material to contact me? I shall be glad to hear of any collections, however small.

Yours faithfully,

RAYMOND LISTER.

Linton Thatch,
Linton, Cambs.

REMBRANDT'S NIGHT WATCH

A MOST sumptuous book entitled *The Night Watch, its History and Adventures*, has been brought out in Holland by the Director of the Rijksmuseum in Amsterdam. A literary account is given by the Secretary, Mr. Ton Koot, and the last adventures are graphically described, the final one being the removal of the gigantic canvas to a hill near Maastricht where, in an air-conditioned room 114 feet deep and at the end of a tunnel 330 yards in length, the picture once called "the wonder of the world" reposed in safety till the war was over. It was then carefully cleaned and the book contains large full plate photographs—some in colour—showing the wonderful results of the process. It is thrilling to see for the first time the great name "Rembrandt" with the date 1642, on the side of the step on which the little central golden figure stands. Then on a previously obliterated escutcheon on the gateway the names of Captain Banning Cocq, the Lieutenant, the ensign-bearer and the other 16 men of the Company are clearly decipherable.

In Holland there has always been and still is dubiety as to the nature of the scene. In 1844 a prominent author, E. J. Potgieter, in his book on the pictures in the Rijksmuseum wrote of it as "Rembrandt's 'Bird Shooters' as Night Watch does not sound right here," and in our own time it has even been suggested that the company of soldiers are forming up "as a guard of honour to receive the French Queen Marie de Medici," who was paying a state visit to Holland.

Then the appearance of the girl in the centre of the canvas having "a gleaming white chicken tied by the legs and attached to her belt" admittedly remains a problem and the writer adds, "Rembrandt fails to enlighten us on this point".

So it is interesting for me to record that the only scholarly writer on Rembrandt in our country was my father, John Forbes White, LL.D., of Aberdeen, and that more than half a century ago he elucidated the subject. In an article entitled "Velazquez and Rembrandt" which appeared in the *Quarterly Review* (January, 1898), in describing the "Night Watch," he wrote, "the eye of the picture is the brilliantly lit girl (clearly Saskia) splendidly dressed, wearing a gold ornament like a crown and carrying on her girdle a bird and a purse of gold. What does all this mean? Gorgeously dressed young women are not in the habit of attaching dead birds to their splendid raiment—the bird is clearly the popinjay, painted or real, which is to be shot at for the prize—the purse of gold—to be awarded by the Queen of the Sport."

The cleaning of the picture has now revealed that the girl is carrying a silver goblet—obviously the trophy for the winning marksman. The article continues, "this picture shows no military parade, for the company is coming out of the Club-house pell-mell, and the Captain and Lieutenant are in holiday attire. The dwarf, wearing fool's cap and bells carries off a powder-horn, and 'the fool' (for each company had its fool) with oak leaves on his helmet makes an idiotic stride forward and fires off his musket in a random way in front of the Queen. That the popinjay was an old game in the Netherlands we know from Motley, who tells us that the Emperor Charles V shot at the bird with the burghers of Antwerp. It may have fallen into disuse during the wars, but reminiscence of the sport was still the occasion for merry-making. Is it too far-fetched to suggest that, as a Dutch *rebus*, 'le tir am cocq' may have had some special interest to the Company of Captain Banning Cocq, for this is the Captain's name?"

The Editor of the *Quarterly* appended the following note to Mr. White's article, "The interpretation of the 'Night Watch' in connection with the popinjay was given perhaps for the first time in the article 'Rembrandt' in the *Encyclopaedia Britannica* in 1888."

This is rather amusing as the said article was written by Mr. White and can be read to-day in the fifteenth edition of the *Encyclopaedia Britannica* signed by his initials J. F. W.

Mr. Ton Koot's work dealt with above was reviewed in *APOLLO*, March, 1950, page 88, and in that same issue is an article on Rembrandt's "Night Watch," in which Dr. János Plesch develops a theme much on the lines of the views above; he suggests that a satisfactory title to the painting is "Carnival."

A LONGTON HALL RARITY



LONGTON HALL BOWL, pencilled in black enamel and with washes of enamel in green, blue and brown. Diam. 7½ in. About 1755. (Courtesy of T. Burn, Esq.)



Underside view, showing foot-rim. (Courtesy of T. Burn, Esq.)

THE fact that there is no record, to my knowledge, of a piece similar to the bowl illustrated, leads me to believe that it may be an extremely rare specimen; at the very least it clearly possesses outstanding interest and considerable decorative merit. In the latter regard its ancestry is well known, beginning with the painting in black line, seen for the first time on the Chinese "egg-shell" plates and cups of the Yung Cheng period (1723-35), and in the copies of European engravings to be seen on the "Jesuit" class of porcelain. Père d'Entrecolles has something to say about early attempts with organic inks, which, of course, disappeared in the kiln, before it was realised that metallic pigments had to be used for this as for any other colour. It is interesting, too, to remember that the Chinese copied the Western engravings line for line, and that their work was sometimes re-copied by our own decorators, as we see in a saucer illustrated in R. L. Hobson's "Worcester Porcelain" (Pl. LIV. No. 4).

Contemporary with the Oriental work, a somewhat similar class of decoration was carried out on Chinese, Meissen, and Vienna porcelains by Ignaz Preissler, a Bohemian outside decorator, but with few exceptions his work, which was called "Schwarzlot," was more intricately detailed than the early English attempts which followed some 30 years later. At Worcester, some fine black pencilling was done, in obvious close imitation of the Chinese, examples of which may be examined in the Schreiber Collection, and seen illustrated, for example, in the catalogue of the recent English Ceramic Circle's Exhibition (Pl. 94, No. 415). Chelsea, too, is known to have imitated the Continental style in the same technique, as represented by two plates, also in the Schreiber Collection, one of which features Chelsea Parish Church in fine detail, in black outline but with green washes applied to it. Here, however, in addition to the known Worcester and Chelsea examples, we have this bowl. The almost opaque paste, with its powdery, yellow translucency, and its very soft, rather dull glaze, which has "blobbed" like candle-fat under the base, make a Longton origin quite certain. The well-drawn, balanced Chinese scene is clearly shown in the illustrations, but they cannot, unfortunately, show the additional colours, not only of green, but also of blue and brown. The bright green enamel is quite transparent, and is washed carelessly over the foliage, the

rather lifeless, slatey-blue is used to cover the pagoda roofs and is washed in patches over the water, and the opaque brown is reserved for the rocks and for the bird. The whole effect is very pleasing, and reminiscent in some ways of the Giles enamelling of Worcester black printing, but the main interest lies not only in the fact that this sort of work was done at Longton, but also that the bowl is probably a unique example of the use of four colours in this sort of decoration.

STANLEY W. FISHER.

WINE LABEL CIRCLE

The article on silver wine labels written by Mrs. Jean Rhodes and published in APOLLO last May has resulted in the formation of the above circle. We are advised that an encouraging number of members have already joined. The interest in this collector subject is widespread, and further information about the Circle can be obtained from Mr. E. J. Pratt, the Hon. Sec., Northover, Galmington, Taunton, Somerset. The annual subscription is from half a guinea.

TWO JAPANESE COLOUR-PRINTS—IDENTIFICATION AND METHOD OF CLEANING.

B.R. (Kenton)

These two prints are numbers 1 and 24 (the first and last) of a series entitled Soga Monogatari Dzuyé, or "Set of illustrations to the story of the Soga brothers." These two brothers carried out a long-planned revenge on their father's murderer at the beginning of the XIIIth century, but both paid for it with their lives. The story has always been a favourite among the Japanese, and has provided artists and dramatists with numerous themes.

The prints are signed by Hiroshige, and probably date from about 1845. The publisher is Yorodzu-ya Kichibei. At present they are in poor condition and rather dirty, but this can be immensely improved by soaking in lukewarm water, spreading them on a clean board and very gently washing the surface with a soapy solution. They should then be thoroughly soaked and rinsed in clean water, and pressed between clean sheets of blotting-paper for at least 24 hours.

Particulars of the two prints are as follows:

No. 1. The two Soga brothers as children, named Ichimanmaru and Hakoo-maru, on the beach at Yuigahama with Soga Taro Sukenobu (left) and Hanzawa Rokuro, who carries their reprieve from impending execution. Censor's seal, Muramatsu.

No. 24. Country-woman pointing out to a woman pilgrim the shrine erected to the memory of the Soga brothers at Matsukaze in Suruga province, in the shadow of Mount Fuji. Censor's seal, Watari.

WHITE BISCUIT GROUP



F. G. (Felixstowe).

All records of Sèvres and Derby Biscuit figures have been searched without success and the model "The Fruit Carriers," illustrated in this column, is not known. It has, however, a XIXth century air about it, and it would appear to be Niderviller or some other small factory which produced "terre de Lorraine" figures.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. A Goya portrait of the Duchess of Alba, 34 in. by 26 in., brought 600 gns. in a sale at Christie's. In the same sale, "A Game of Cards," signed on panel by Willem van Mieris, dated 1703, with a lady at a table showing her cards to a man, 11½ in. by 9½ in., sold for 400 gns. A Canelletto picture of the doge arriving in state at the church of Santa Maria della Salute, 31 in. by 51 in., 350 gns. Four pictures of biblical scenes by Domenico Tiepolo, 20 in. by 17 in., brought 110 gns. A Bernardino Luini panel of the Madonna and Child, 17 in. by 13 in., made 520 gns.; and another picture of the Virgin and Child by Matteo di Giovanni, 10½ in. by 7 in., 300 gns. A portrait of Erhard Weigel, signed by Pietro della Vecchia, dated 1649, 35 in. by 31 in., exhibited at the Burlington Fine Arts Club in 1925, made 800 gns. A Dosso Dossi portrait of a young woman, 36 in. by 24 in., 190 gns.; and a Michael Dahl portrait of an artist, pointing to a marble bust of a woman, signed and dated 1691, 190 gns. Viscount Sudley sent a picture of the daughters of George III bathing at Weymouth, by the Rev. M. W. Peters, 27 in. by 36 in. This canvas, which had descended to the present owner from a friend of the princesses portrayed, realised 330 gns. Three Zuccarelli woody and river landscape pictures, approx. 70 in. by 73 in., made 380 gns., 400 gns. and 750 gns. A J. Jordaens picture of the Holy Family, 45 in. by 56 in., exhibited at the Burlington House Exhibition of XVIIth-century European Art, 1938, made 600 gns.

Another important picture in the same sale was by Pietro Longhi. "Il Concerto," of two young ladies and a gentleman listening to a musician playing a mandolin, 23 in. by 19 in. This came from the Palazzo Papu, Venice, and sold for 1,300 gns.

Sotheby's held an important sale since these notes were last written, including portraits by Frans Hals and Jean Honoré Fragonard. The Hals portrait was sent by Lt.-Col. Burrell from Knepp Castle, Sussex, where, in 1904, a fire had destroyed the greater part of the art collection, together with the documents relating to it. It is thus impossible to trace the history of the portrait with any certainty. In 1863, Sir Percy Burrell exhibited a picture from the collection, after which no pictures were shown and the collection remained unknown until 1951, when the Hals portrait of a man, half-length, in black dress, with an inscription "Admiral van Tromp, added by a later hand, was exhibited at the Festival Exhibition, *Treasures from Sussex Houses*, held at Worthing. This portrait, 30½ in. by 24½ in., remained unsold at Sotheby's, with a final bid of £11,000. Also from Knepp Castle were two wings of a triptych by J. van Cleve, of the Virgin and Child with St. Anne, St. John the Baptist, and the donors kneeling before a balustrade. The panels, 43 in. by 13½ in., dated 1537, made £1,500.

The Fragonard portrait, "L'Homme à l'épée," was sent by Count Alfred Potocki, into whose family collection it had come at the death of King Stanislas Poniatowski in 1795. According to tradition the portrait was bought by the King on the advice of Madame Geoffrin, and was painted like the Harcourt portraits *en costume de Comédie* to commemorate a fancy dress ball. This portrait, in which the sitter was dressed in the costume of the Court of Henri III, 25½ in. by 18½ in., brought £7,500.

Other pictures included a Meindert Hobbema, "A Village Amongst Trees," signed on panel, 24 in. by 33 in., £2,800; and "The Three Graces," and "Hymen and Love," both signed by François Boucher, 30½ in. by 27 in., £3,000. These had both been engraved by Beauvarlet as "L'Amour enchaîné par les Graces" and "Hymen et l'Amour," copies of which were sold with the paintings. "A View of the Maria Kerk, Utrecht," in an imaginary river landscape, signed on panel by Jan van Goyen and dated 1642, 16½ in. by 25 in., made £1,400. A panel by J. Brueghel and H. van Balen, "Two Elements, Air and Fire," 21 in. by 35 in., made £200.

Included with some pictures sent by the Duke of Northumberland from Syon House was a view of a mountain valley by J. de Momper, with figures in the front, 9½ in. by 16½ in., £1,300. From the same source "The Young Lutist," by Valentin, 43½ in. by 41 in., made £370; "Interior with a Young Woman," on panel 18½ in. by 20 in., signed by Q. Brekelenkam, £180, a still-life signed by R. van Burgh, 18½ in. by 13½ in., £95, and a picture of sailing boats in a choppy sea by van Goyen, 7½ in. by 10½ in., £200.

Phillips, Son and Neale sold a pair of pictures of Hornby Castle and a view of the Lune Valley, for £50, and a Thomas Rowlandson sepia and water-colour drawing of the Orangery at Hampton Court, for £52.

SILVER. A heavy George II salver by Edward Wakelin, 1749, on four lions' mask feet and with a gadroon and shell border, 246 oz. 15 dwt., made £410 at Christie's, in an early April sale. In the same sale, a pair of two-light candelabra by John Schofield, 1785, on fluted circular bases with reeded borders and fluted tapering stems, 16½ in. high, 85 oz. 13 dwt., brought £550, and four similar table candlesticks by the same maker, 1785, 11½ in. high, 72 oz. 8 dwt., £155. A pair of oval meat dishes with shaped gadrooned rims, 17 in. wide, by Thomas Heming, 1765, 72 oz. 12 dwt., £75. A pair of shaped oblong entrée dishes and covers of 1830, 86 oz. 18 dwt., made £75, and a two-handled oval tray of 141 oz. 14 dwt., £72.

A William III small chamber candlestick on three stud feet, by

Benjamin Pyne, 1695, with later detachable nozzles, 5 oz. 1 dwt., brought £75, and a pair of William III capstan-shaped trencher salts, 2½ in. high, 1695, 4 oz. 10 dwt., £46. A George I plain cylindrical coffee pot, 8½ in. high, of 1717, gross weight 15 oz. 19 dwt., made £42, and a plain oblong box engraved with the arms of Russell, Duke of Bedford, 1803, 17 oz. 13 dwt., £100, and a set of three plain cylindrical coffee jugs, with the Russell crest, 1800, gross weight 46 oz. 18 dwt., £130. A George I Scottish miniature two-handled cup, 1715, Inverness, maker's mark ascribed to John Munro, 2 oz. 11 dwt., made £36, and a Charles I silver-gilt seal-top spoon of 1637, maker's mark B.Y., a gate below, probably for Benjamin Yate, £18.

A pair of Queen Anne bleeding bowls, with openwork handles and each engraved with an identical crest, 5½ in. diam., by Thomas Sadler, 1711, 17 oz. 19 dwt., brought £240 at Sotheby's. An earlier bleeding bowl, of 1700, by John Fawcerty, 5 oz. 8 dwt. (faulty) made £68, and a George I bleeding bowl, with perforated handle, 1719, 6 oz., £40. A pair of George II sauceboats, engraved with contemporary coats-of-arms, the handles chased with leafage, by Pere Pilleau, 1757, 39 oz. 9 dwt., brought £110, and a Queen Anne Irish strawberry dish, probably by Joseph Walker of Dublin, 1708, 10 oz. 14 dwt., £72. Some George III pieces included an oval tea tray and a pair of salvers, by Robert Jones and John Schofield, 1776, 93 oz. 15 dwt., £105, an oval meat dish of 1815, with an "egg-and-tongue" border, 70 oz., £48, an oval tea tray by John Crouch and Thomas Hannam, 1797, 86 oz. 3 dwt., £195, and a set of four oval entrée dishes, plain except for armorials, 115 oz. 4 dwt. (all in), £48. A Paul Storr oval meat dish, with an "egg-and-tongue" moulding, 22½ in. wide, 1810, 108 oz. 15 dwt., £90.

There were also a number of table services. An "old English" pattern service, engraved with a crest, of 61 pieces, modern, 102 oz. 5 dwt., made £52. A similar service of 122 pieces, mostly Georgian dates, 181 oz., £82. A Victorian fiddle pattern service of 53 pieces, 101 oz. 15 dwt., £38. Another fiddle pattern service, English and Scottish with Georgian and later dates, 69 pieces, 128 oz., brought £42, and a similar service of 104 pieces, 162 oz. 17 dwt., £80.

At Rogers, Chapman and Thomas a 29-in. two-handled Sheffield plated tea tray, with a gadrooned edge, brought £32, and at the Motcomb Galleries a Sheffield plated tea urn of melon form, and a tea kettle, £24.

FURNITURE. Christie's have held three sales of important furniture during the past month. In one was an important George II mahogany commode by William Vile, sent for sale by the Earl of Shaftesbury, with a rectangular top and the stiles carved with corbels in high relief surmounted by boys' heads. It contained two drawers enclosed by a pair of doors, and was 50 in. wide. This made 1,550 gns., and a fine Chippendale mahogany writing arm-chair of unusual design, with pierced scroll panels in the shaped back, carved with tulips and narcissi and the seat in later floral needlework was sold for £900 gns. A small Queen Anne yew-wood bureau-cabinet, with arched and bevelled mirror door, sloping front and drawers below, 25 in. wide, 190 gns. A Chippendale mahogany arm-chair, in another sale, made 88 gns., and had an almost rectangular back, cabriole legs and was carved with shell medallions and acanthus leaves. A pair of Regency dwarf rosewood bookcases, 27 in. wide, with glazed doors, 60 gns., and a single Regency rosewood cabinet, 38 in. wide, 80 gns. A set of four Adam mahogany chairs, with pierced foliage medallions and chain-pattern borders to the oval backs, brought 115 gns., and a pair of Hepplewhite mahogany arm-chairs, with oval backs and square tapering legs, 195 gns.

French furniture sold included a Louis XV marquetry bureau-de-dame, with a sloping front and square cabriole legs, inlaid with a floral pattern, with chased ormolu mounts, 33 in. wide, 360 gns. Another Louis XV marquetry bureau-de-dame, of bombé form, but otherwise similar, 31 in. wide, 185 gns., and a Louis XV marquetry bombé secrétaire, with a sloping front, raised on cabriole legs, 37 in. wide, 150 gns.

Signed pieces included a Louis XV commode by J. E. Elleaume, M.E., of serpentine form and veneered with kingwood, with three drawers, 37 in. wide, 52 gns. A Louis XVI marquetry upright secrétaire, by J. G. Schlichtig, M.E., inlaid with a musical trophy, with fall-front and drawers below, 26 in. wide, 160 gns., and a pair of Louis XV marquetry encoignures stamped Carel, M.E., with shelves enclosed by doors and short cabriole legs, 30 in. wide, 160 gns.

Some XVIIIth-century Dutch furniture included a commode and a pair of encoignures, inset with lacquer panels and inlaid in various woods, 38 in. and 26 in. wide, 140 gns., and a marquetry bureau-cabinet, inlaid with vases of flowers, the upper part with glazed and panelled doors, 40 in. wide, 85 gns.

A sale at Sotheby's also included a number of pieces of French furniture. The chief amongst these was a small marquetry bureau de toilette, unsigned, but in the manner of the ébéniste Topino, 2 ft. 8 in. wide. The marquetry on this was in a river landscape pattern, with classical ruins and figures on the banks. This small table made £1,400. Two early Louis XV commodes, similar in design, with marble tops, bombé and serpentine fronts and kingwood veneer, made £115 and £120. One was signed by J. C. Saunier, and the other by J. M. Chevallier. An unusual piece was a Louis XV marquetry writing-table, or *tiseuse*, in kingwood, olivewood and stained wood, inlaid in a chevron pattern. This narrow table, of a type sometimes used in gaming-rooms and known as *table de changeur*, brought £160. A small Boule centre table, with a marble top, panels of tor-

toiseshell and ormolu mounts, 2 ft. 7 in. wide, £260, and a Louis XVI tulipwood secretaire-cabinet, with a superstructure enclosed by tambour slides and the lower portion with a leather-lined slide, 3 ft. 4 in. wide, £150. A Louis XVI giltwood settee, or Ottomane, with curved sides and XVIIIth-century silk brocade upholstery, 5 ft. 7 in. wide, brought only £20. XVIIIth- and early XIXth-century settees and sofas rarely bring high prices. This does not, of course, apply to chairs. A pair of Louis XV marquises, or Love-seats, with giltwood frames and XVIIIth-century silk brocade covers, 3 ft. 1 in. wide, made £170, and a pair of Louis XIV needlework-covered beechwood highback chairs, with "X"-shaped stretchers, £170.

Other Continental furniture included a rare mid-XVIIIth-century Augsburg table mirror, 2 ft. 8 in. high, in a scrolled ormolu frame, with the mark of Joh. Christoph Drentwett (fl. 1712-1763), which sold for £240. There were also two sets of panelling. One was an Italian boiserie, taken from a house in Parma. Included with the woodwork, which was painted with chinoiserie in gilt on a black ground, were some panels of painted and embroidered silk, with chinoiserie scenes in the Italian manner. The size of the room which this had fitted was approximately 24 ft. by 16 ft. and 14 ft. high. It sold for £290, and a French boiserie, of Louis XV style, painted white and with painted over-doors, a marble chimney piece and gilt-framed mirrors, from a room the same size, £50. To have had such panelling made for a room would cost, at the present time, about forty times that amount, if it were possible to find the skill and the material to do it. Nevertheless, it has to be remembered that the cost of putting up a panelling in a room for which it was not made involves a far greater sum than £50.

Two Austrian pieces of furniture, both commodes and mid-XVIIIth century in date, made £130 and £70. The former had two bombé drawers and was painted in white and gilt, 3 ft. 9 in. wide, and the other veneered in kingwood, 3 ft. 11 in. wide.

The English furniture in the same sale included a George III small mahogany secretaire-cabinet, 2 ft. 9 in. wide, with a mirror-door, and a concave-shaped lower part, £550, and a rare and fine William and Mary marquetry cabinet, with the original stand with "S"-scroll legs, £190. This was not a bad price, although in the days when late XVIIth-century furniture was fashionable it could easily have sold for four figures.

Anderson and Garland, of Newcastle-upon-Type, held two country sales. At Lint Close a Sheraton small satinwood bureau bookcase made £50; a mahogany pedestal desk, 5 ft. wide, £100; a set of six Hepplewhite mahogany shieldback chairs, £40, and a pair of Chippendale style mahogany arm-chairs, £42. An antique oak-dresser and plate rack, 6 ft. 6 in. high, brought £39. At Silksworth Hall, high prices were paid for the carpets and modern furniture. An antique oak hall seat brought £38, and a Chippendale-style mahogany china cabinet, 4 ft. 6 in. wide, £54.

An interesting breakfastfront bookcase, circa 1800, was sold at Phillips, Son and Neale for £210. This had been made by Gillow of Lancaster, and had glazed doors with Gothic tracery, a secretaire drawer, and drawer, and drawers and cupboards in the lower portion, 8 ft. 8 in. wide. In the same rooms an XVIIIth-century mahogany three-section dining-table, with 'D'-shaped ends and tapering legs, brought £65, and a Queen Anne walnut bureau-bookcase, with double-domed upper part, 3 ft. 3 in. wide, £60. A pair of early XVIIIth-century walnut stools, with cabriole legs and hoof feet, brought £68. A pair of Queen Anne reproduction upright mirrors in silvered wood frames, carved with masks and the Prince of Wales' feathers, made £62.

At the Motcomb Galleries three late XVIIIth-century walnut bookcases of architectural form, with pairs of glazed barred doors and pilasters of fluted columns, with cupboards below, 9 ft. 9 in. wide, etc., made £162. A set of six Hepplewhite mahogany chairs, including an arm-chair, with pierced splaying splats and stuffed seats, £100, and a Louis XVI commode of two drawers, inlaid in various woods, with ormolu mounts and signed by D. N. Malle, 4 ft. 3 in. wide, £155. An unusual piece was a Georgian stirrup-cup or wine table, of semi-circular shape, with reeded legs and an elliptical tray, 5 ft. wide, £160.

At Rowland Gorrings' Lewes auction-rooms, a Sheraton bow-fronted chest-of-drawers made the high price of £45; other Georgian chests-of-drawers were selling between £17 and £19. A set of Hepplewhite-style dining-chairs made £95, a pair of Georgian knife-boxes, £16, a music canterbury, £20, and five Chippendale chairs £46.

Robinson and Foster's sold three French commodes, a Louis XVI serpentine kingwood chest, 4 ft. 3 in. wide, £73 10s.; another, 4 ft. 1 in. wide, £30; and a Louis XV kingwood and inlaid commode, with a rouge marble top, 3 ft. 6 in. wide, £31 10s. A Regency ebonised, carved and gilt salon suite of two arm and four standard chairs made £30, and a pair of Hepplewhite carved mahogany arm-chairs, £94 10s.

Rogers, Chapman and Thomas sold a set of five Adam mahogany shield-back chairs, with stuffed velvet-covered seats, for £66; a set of six Sheraton mahogany and satinwood chairs with square rail backs, £58; a set of seven Trafalgar cross-back mahogany and inlaid chairs, including a "carver," £94; and a William and Mary lacquered cabinet of ten drawers, on a heavily carved giltwood stand, £53.

At Knight, Frank and Rutley's, a George I walnut settee, 5 ft. wide, with scrolled arms and carved cabriole legs, brought £75; a Sheraton inlaid mahogany wine cooler, of octagonal form and with

a brass-banded body, 26 in. wide, £70; an XVIIIth-century Venetian bureau-cabinet, mirror panelled and with carved giltwood cabriole legs, 3 ft. 2 in., £62; and a Louis XVI tulip and kingwood writing table, with a leather-covered top, 5 ft. 5 in. wide, £80.

CHINESE CERAMICS. At Christie's, a set of five Ch'ien Lung famille rose circular bowls, 6½ in. to 11½ in. diam., with figures and various pastimes in river landscapes, made 66 gns. Two pairs of Ch'ien Lung famille rose vases, of square tapering form, 10½ in. high made 54 gns.; and a late Ch'ien Lung armorial tea and coffee service, of some 125 pieces, decorated in gold with an interlaced monogram, P.S., sold for 90 gns.

The following pieces were sold at Sotheby's. A rare pair of Ch'ien Lung European candlestick figures of a lady and gallant, holding in their hands respectively a bowl and lotus taper-nozzle, painted in colours, 10 in., £300. The model of the lady is illustrated by W. B. Honey in *The Guide to Later Chinese Porcelain* (plate 97b). A Che K'iang celadon slender oviform vase, with barbed medallions and petal motifs, 14 in., brought £52. An XVIIIth-century Fukien blanc-de-chine figure of Kuan Yin, with a child on her knee, 9½ in., with two others similar, made £13, and a 10½ in. XVIIIth-XVIIIth-century blanc-de-chine figure of the God of Literature, £22. With the enamel porcelain was a K'ang Hsi famille-verte saucer dish, painted with flowers and panels of citron, 13 in., £30, a quadrangular vase of club shape, in underglaze blue and famille-verte colours, with court scenes, 14 in., £29; and a Ch'ien Lung famille-rose figure of a cock with red comb and wattle, 9½ in., £22.

FIREARMS. The following were sold at Sotheby's. A rare repeating flint lock pistol by H. W. Mortimer, 16½ in. long, an identical pistol to one made by Mortimer for Lord Nelson, £140. A pair of flint lock holster pistols by Rundell, Bridge and Rendell, London, 23½ in., having mounts, trigger-guards, etc., in deeply embossed silver bearing the hall-mark of 1809, £75. A pair of John Manton flint lock duelling pistols, in the fitted case with original label, made £52.

Less valuable lots were an interesting iron cannon, mounted on a swivel, the breech end with a socket for wooden butt, 5 ft. 6 in. long, early XVIth century, £9. A percussion pistol by King, with the barrels inlaid with floral designs in gold and the stocks inlaid in silver wire, £19. From the collection of Baron de Cosson was a double-barrelled pinfire shotgun, with finely chiselled steel mounts, by Lecreux, Paris, in a brass-bound mahogany case, £10. Two pieces sold as one lot were a tube lock fowling-piece and a percussion fowling-piece, made by the celebrated Joseph Manton, bringing £19. A double-barrelled percussion shotgun by George Gibbs, Bristol, in an oak case with original label, £9.

Rowland and Gorrings sold a pair of duelling pistols for £19 at their Lewes rooms.

BATTERSEA. Christie's sold an important enamel rectangular casket, 8½ in. wide, enclosing two square caddies, painted in colours with equestrian figures in river landscapes, buildings, rockwork and trees in panels with gilt scroll and foliage borders on a pink ground, for 600 gns.

COVER PLATE

Second to a genius for water-colour England can claim one other contribution to European art in which she is supreme—her animal portraiture. For "animal" one can almost substitute "horse," although Stubbs, greatest of workers in this genre, would sometimes marvellously portray prize cattle, and James Ward was almost entirely diverted to animal portraiture by the commission from the President of the Royal Agricultural Society to paint a "high bred cow."

Stubbs and Marshall still lead the field, as the excitement caused by the Stubbs pictures in the 100 Years of the Royal Academy exhibition at Burlington House and the high prices in the recent Hutchinson sale reveal. Their pre-eminence must not blind us, however, to the splendid qualities of a few painters who follow close behind, and especially to Richard Barrett Davis, whose "Hunters and Groom" we reproduce. Davis was born at Watford in 1782, studied under Evans at Eton and then was a pupil of Beechey, finally going to the Royal Academy Schools. His first picture shown at the Royal Academy was in 1802, when he was not yet twenty, and from then onward he exhibited regularly, sometimes as an animal portraitist, sometimes with such animal subject pictures as "Traveller attacked by Wolves." It was with the animal portraits that he excelled, and in 1831 he was appointed Animal Painter to King William IVth and went to live at Windsor. One of his most ambitious works was a Royal Commission in the new reign, for in 1839 he painted a composite portrait group of the young Queen Victoria, the King and Queen of Belgium, and a number of ladies and gentlemen of their suite in Windsor Great Park. This picture was one of the important works in the Royal Academy in 1841.

"Hunters and Groom" shows Davis in characteristic vein, the horses most perfectly realised so that they are genuine portraits, posed in a charming open-air setting, with the rest of the Hunt moving up on the right. It was exhibited at the Ferens Art Gallery in 1949, and is now in the possession of Leggatt Brothers at their St. James's Street Galleries.